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E D I T O R I A L

You might have noticed something odd about the cover of this issue; yes, there's that little bit at the top, just by Boris' horse, which tells you this is the "June/July" issue. Does that mean we're going back to bi-monthly? Well, no. It's all very complicated, but issue #12 will have "August" on the cover, and it's all straight-forward from then.

And, also on the cover, don't you recognise the artwork? If not, you obviously haven't read Terry Pratchett's book "Equal Rites"- in which case, you won't want to read "Voyages Beyond" this issue; or will you...? I'm glad I did; it made me want to rush out and buy a notepad with which to exercise my creative talents as a budding author!

Thanks to artist Josh Kirby for the front cover this issue.

There's not much else to say this issue except 'thank you' to everyone who filled in an opinion poll in issue #9. The results are discussed on page 32...

Ste Dillon.

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MINIATURE

UP FRONT

Finishing Your Figures

BY MIKE WILLIS

Miniature Figurines were formed in August 1968 to produce quality historical wargames figures, as with most figures manufacturers, by people with a genuine interest in the hobby.

It is probably an underpublicised fact that Miniature Figurines were the first company to produce commercial *"fantasy"* miniatures and the story behind this, although rather sad, is well worth telling in order to put the gamesworld's history books straight.

It was about fifteen years ago that a regular customer of the company, an avid wargamer, told them that his ambition was to see his favourite fictional characters produced as miniatures "before he died". This last remark induced a puzzled aspect in Minifigs - they wanted to know what he meant - he was in fact suffering from multiple sclerosis and, to be blunt, didn't have very long to live. The characters were from *Tolkien's* **"Lord of the Rings"** books and after he provided suitable descriptions, masters were produced and figures cast. The range was called

VARNISHING

The type of varnish to use will depend, to some extent, on the type of paint you use. Brushing 'Humbrol' varnish for example, onto metallic enamels, will cause them to melt and run (as will brushing acrylic varnish onto Gouache and ink).

For figures with metallic enamels, it is best to use a spray varnish first (Humbrol is ideal). A **very light** coat of spray, and allow it to dry; this will seal the surface, and allow subsequent coats to be brushed on.

Figures painted solely with acrylic, can be sprayed or brushed with either polyurethane or acrylic varnish (Warning! Acrylic varnish is **very** matt and tends to dull metallic colours).

Figures painted with Gouache and/or ink, should be sealed with a coat of polyurethane varnish before any other is applied.

As a general rule, I spray or brush the figure with a matt or satin varnish first, and then paint over the leather items with satin and the metallic items with gloss.

Another word of warning - Don't apply matt varnish too thickly, as it tends to "Pool" in the hollows and creases and then dries to a cloudy residue.

MOUNTING

Miniatures or dioramas which are to be displayed look much better when mounted on wooden plinths such as those used by military modellers. These can be purchased commercially or made from offcuts of timber. Hardwoods such as mahogany or oak are the best materials to use, but if these are unavailable, softwood or pine, stained with an appropriate wood dye, is acceptable.

Cut the wood to the size and shape you desire, then sand it thoroughly with progressively finer grades of sandpaper, being careful to work along the grain NOT across it.

Finish off with a couple of coats of varnish or wax polish, and then affix the figure base with a contact adhesive, such as **Evostick**.

LABELLING

All that remains is to give your miniature masterpiece an appropriate name or title and then mount it on the base using a suitable label.

It is best to avoid dymoed or handwritten labels (unless you're exceptionally neat), as these tend to look scruffy and spoil the effect. Probably the most economic way to make a label, is to use rubbed-down lettering such as Letraset on a piece of card, then glue this to the base.

The best method, however, is to have your title engraved on a small metal plate, again, like those military modellers use. These are available in various shapes and sizes, and can be engraved with up to 54 characters (on a 2" plate) in a variety of styles. They are available from Trophy shops, and will probably cost between £1.00 and £1.50 - a little expensive but well worth it.

FIGURINES

"**Mythical Earth**" and the customer was delighted. It wasn't very long after this that contact was lost with him and it was discovered through a third party that he had passed away. The Mythical Earth figures are now collectors items and are sold in some places as antiques!

Miniature Figurines today have two fantasy ranges of their own, both based on stories written by their Design Director, **Dick Higgs**. One is **The Valley of the Four Winds** - (you may remember an old board-game loosely based on this) and the other is **Aureola Rocaco** - both stories rather too complicated to describe here.

Mr Higgs directs three other figures designers, and the company also manufacture the exquisite American **Ral Partha** figures in the U.K. These include a wide range of *Sword and Sorcery* type figures by such emminent American designers as **Tom Meier** and **Julie Guthrie** as well as 1930s gangsters and adventurers, modern spies and mercenaries, and futuristic soldiers. Probably the most popular at present are the expanding range of *Battle Tech* miniatures.

BY MARTYN TETLOW

PANIC NOW!

BY ALEX BEGG

A TRAVELLER SCENARIO FOR ONE OR TWO PLAYERS.

Player Info:-

You are hired by Sir Regynald Howell, an Ambassador visiting a nearby non-aligned world, as a bodyguard. The pay is good, the job is for a week - the duration of his visit.

GM Background:-

Howell is not wrong to fear an attempt on his life. He committed a serious crime, involving many deaths, on the same world decade back. It was hushed up, but the Staff in the Embassy still bear the grudge (With the exception of Jamison). The player(s) arrive at 6pm (assuming Earth type day), flown in amid civil disorder - not unusual on this world. Howell insists on sleeping in his office, with bodyguard(s) outside. A map below shows the Embassy. Adjust its appearance to suit the tech level etc. (stairs may be escalators, or elavators), but it should be fortified and ugly. It is surrounded by a solid electric fence.

NPCs	RANK - UPP-	NOTE	STEALS FROM ARMS LOCKER
1 Regynald Howell	6 6 7 5 A 9 B	Paranoid, guity.	y
2 Anet Peters	3 7 9 7 7 B 9	Nervous extrovert. On stimulants	a
3 Arthu Bryante	8 A 7 7 6 6	Relaxed local. Flak Jacket.	z
4 Alix Bryante	9 A 7 6 6 6	" " (Security Guards) "	z
5 Claer Denate	5 7 9 7 8 C 9	Cool calm and collected	b
6 Jasun Sanhad	4 8 5 8 9 B A	Brisk and tense.	b
7 Pella Shine	4 6 8 7 B B A	Efficient, short tempered.	x
8 Freduiq Jamison	6 8 5 A 9 8	Computer operator. Friendly.	
9 Anna Seth	1 6 A 4 6 A 7	Unstable, hysterical.	
A Chal Mann	1 8 8 7 8 8 9	Energetic, florid, angry	c
B Samon Rate	2 7 8 7 7 9 8	Ambitious. sly, selfish.	d

a: Revolver, b: Auto Rifle, c: Fire Axe, d: SMG
Not from the locker - x: Long blade, y: Body Pistol, z: Laser carbine

*See Citizens of the Imperium. (Supplement 4)	Rioters 1D Arm.	UPP 8 7 7 5 4 5 Weapon
1 3rd Secretary	1 None.	Fists.
2 2nd Secretary	2 None.	Club.
3 1st Secretary	3 Jack.	Blade.
4 Counselor	4 Jack.	Cutlass.
5 Minister	5 Mesh.	Shotgun.
6 Ambassador	6 Flak.	Firebomb.

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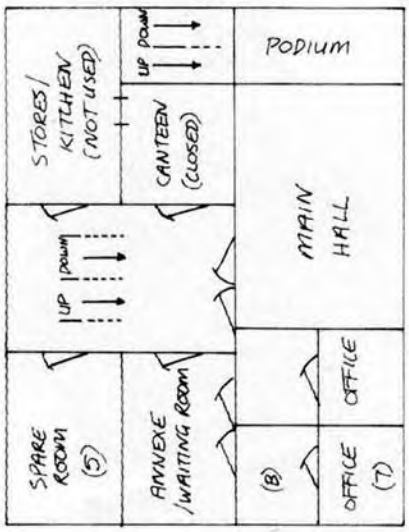

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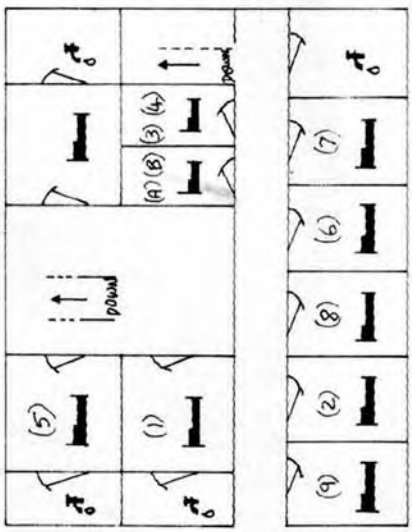

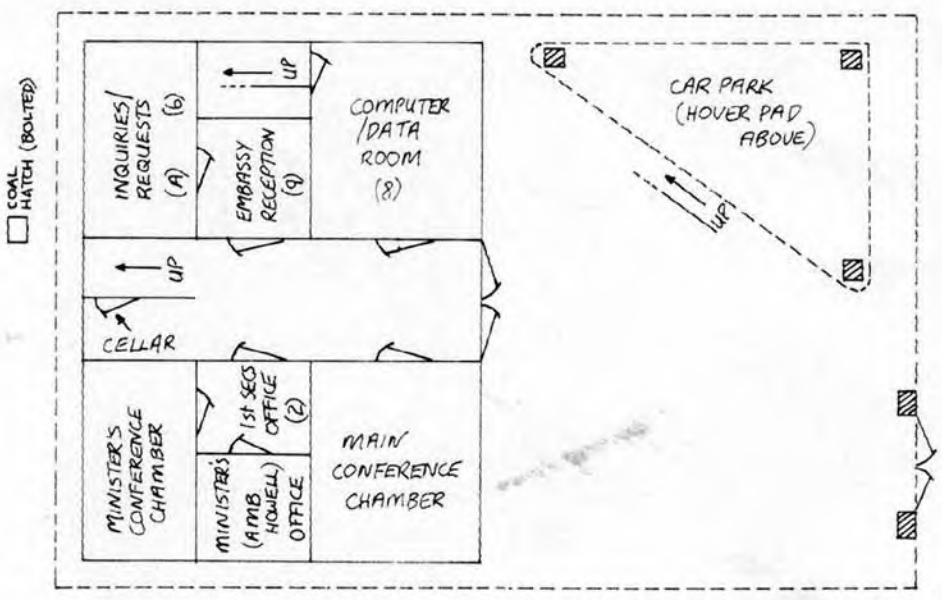

Timeline:-

9.00pm The Arms locker (basement) is broken into by **Peters**. He makes no secret of it to the other diplomats.

9.15 pm Jamison finds out, and informs the player(s) and security.

9.30pm Rioters break down a section of fence.

10.50pm Jamison accesses computer records, and finds out why everyone wants to kill Howell.

11.00pm Jamison is killed by Pella in the computer room, loudly enough to wake the player(s). She then goes the long way round to Howell's office, meets Peters and together they kill Howell. Meanwhile the Bryantes will find the body, shortly after the Player(s) and assume they're responsible for Howell's death

11.10pm Samhad and Denate attack the player(s), assuming complicity with Howell. Chal Mann Mutilates the body in a fit of fury. Anna Seth has a breakdown. Samon Rate runs for it, killing all in his path.

11.20pm Anna Seth opens the coal hatch (basement) and lets in the rioters. Panic Now!

TABLES:-

Left In the Arms locker -

2 Tear gas grenades, 3 revolvers, SMG, old tripod LMG.

Rewards -

Most NPCs carry plastic money, but Anna Seth had Cr1000 jewellery, and other personal possessions, if looted, will raise Cr600. Each corpse will be carrying 1d6-1xCR10 cash. Add to this any money squeezed out of Howell.

Vehicles -

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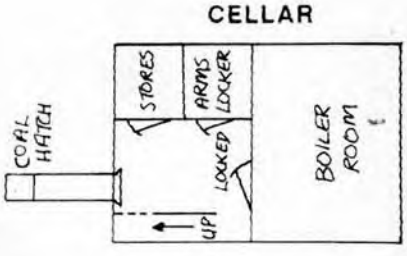
CELLAR



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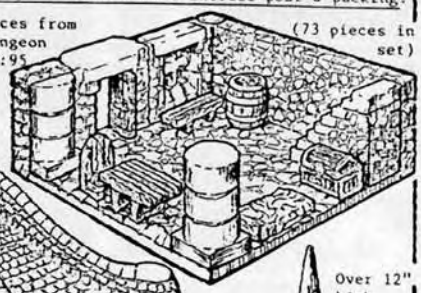

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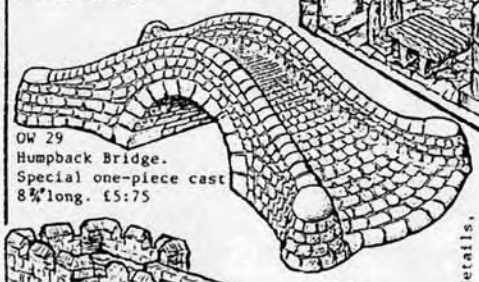

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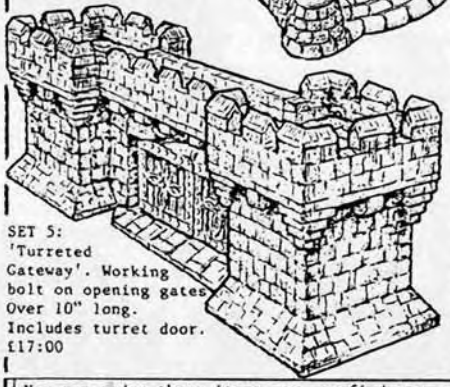

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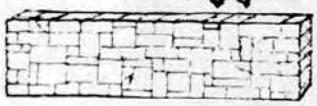

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COURT In The Act

THE LEGAL SYSTEM OF SCATOPHAGIUM

BY ROBIN PARRY & STE DILLON

INTRODUCTION:

This article is split into two parts, and concludes the series of articles on Adventurer's campaign world, Scatophagium. It is a lengthy one and deals with Scat's justice and policing procedures. The second part will be published next issue, but in the mean time, we are producing **The Adventurer's Pack** for Scatophagium players, which is a guide book to survival in the world of Scatophagium. There will be more details about this next issue, but the pack will contain maps, histories, personalities (with their corresponding stats.) and adventures, and is suitable for GMs and players alike.

A good many Scatophagium residents long for the days before *Lord Vector's* conversion to the *Chessumite* creed. Since then, there has been a series of reforms and elaborations of the legal system; the Priests of **Chessum** extending their influence in ways their predecessors (the **Manudians**) would never have dreamed.

When Manud was the official deity of the *Tirretor of Escatir*, about half of the town's modest civil service were priests, not all of them Manudian. Now the greatly expanded beaurocracy is almost exclusively Chessumite- die-hard Manudians are forced to resign or retire, as vacancies are filled by the hard-eyed worshippers of the merchants' god Chessum. It has been said that there's not much point trying to enter the civil service unless you attend the right temple (ie. Chessum).

THE LEGAL SYSTEM:.

There is little distinction between civil and criminal law in Scat, and only one criminal offence; TRESPASS. The penalties for this offence range from a small fine to excrutiating death (or worse). For example, for purposes of law enforcement, there are the following common offences:-

OFFENCE: Drunkeness- a trespass upon the sensibilities of others.

OFFENCE: Murder- a trespass against another person.

OFFENCE: Theft- a trespass upon the property of another person.

OFFENCE: Treason- trespass upon the powers or property of government.

OFFENCE: Blasphemy- trespass upon the grace of god, Chessum.

Theft and murder will usually be prosecuted by the patrols or guards if approached with reasonable evidence. Reasonable evidence can be anything from the word of an accuser to the production of a corpse. Justice is then administered by ten JUSTICIARS, who are appointed annualy by Lord Vector. Many of these positions are simply renewed as the new year comes around, but they may be affected by certain political or religious considerations.

In the past, half of these Justiciars (who are similar to magistrates) were Manudian priests, but currently four of them are Chessumite priests and only one priest of Manud remains as an official judge. The remaining five judges consist of two politicians, two retired military persons and a sage. The Justiciars hold court where and when they choose, and cases are brought before them by any of the 'law enforcement agents' or by private individuals. Costs are charged by the court for the Justiciars' expenses, recovery charges, etc. They generally handle most everyday crimes and complaints; theft, murder, arson, assault, affray and so on, but all charges are phrased in terms of trespass. More serious crimes such as treason, blasphemy, etc. are referred to the higher courts. These are overseen by Vector (at Vertex Hall), the arch-judiciar Forque (at the Propylon), the Battery Commander (at the Battery) and the Garrison Commander (at the Naval Garrison). These locations each have adequate dungeons or cells- the Propylon (see plan) possesses the largest and most commonly used in such cases.

LAW ENFORCEMENT AGENCIES:

"Guards" and "patrols" chiefly refer to the Scatophagium Defence Volunteers (SDV), trained fighters recruited from the town's populace. Some make a career of soldiering, rising in rank with diligent service. Others enter the service for a few years, then leave to raise families or take over family businesses and such. There are about 350 men-at-arms, N.C.O.s and officers retained by Vector at the Battery, a further six to seven hundred trained reserves can be called upon from the townspeople in emergency. These troops are very loyal, and there is no prejudice against females, though these only form about a sixth of the force.

Chessumites haven't yet made much headway in the control or

recruitment of the volunteers. Members of other religions see this as a promising sign that Vector hasn't yet lost all his marbles to Chessum: his priests see it as a worrying lack of commitment to the faith.

Besides food and lodging at the Battery, the volunteers receive upwards of three Bitterns (gold pieces) a week, dependant upon rank, duties and function. Out of this, they must pay for their own weapons and armour. They're encouraged to develop skills with crossbows or short bows, and broadswords, and wear fawn surcoats with the double 'V' of Lord Vector Vertex in red on the front.

The SDV are organised into 6 companies of 50-60 men which are subdivided into units of ten to twelve well-disciplined foot soldiers- these are commonly encountered patrolling the streets within the town and at strategic and sensitive points (guard posts and the Propylon, Vertex Hall, etc.)

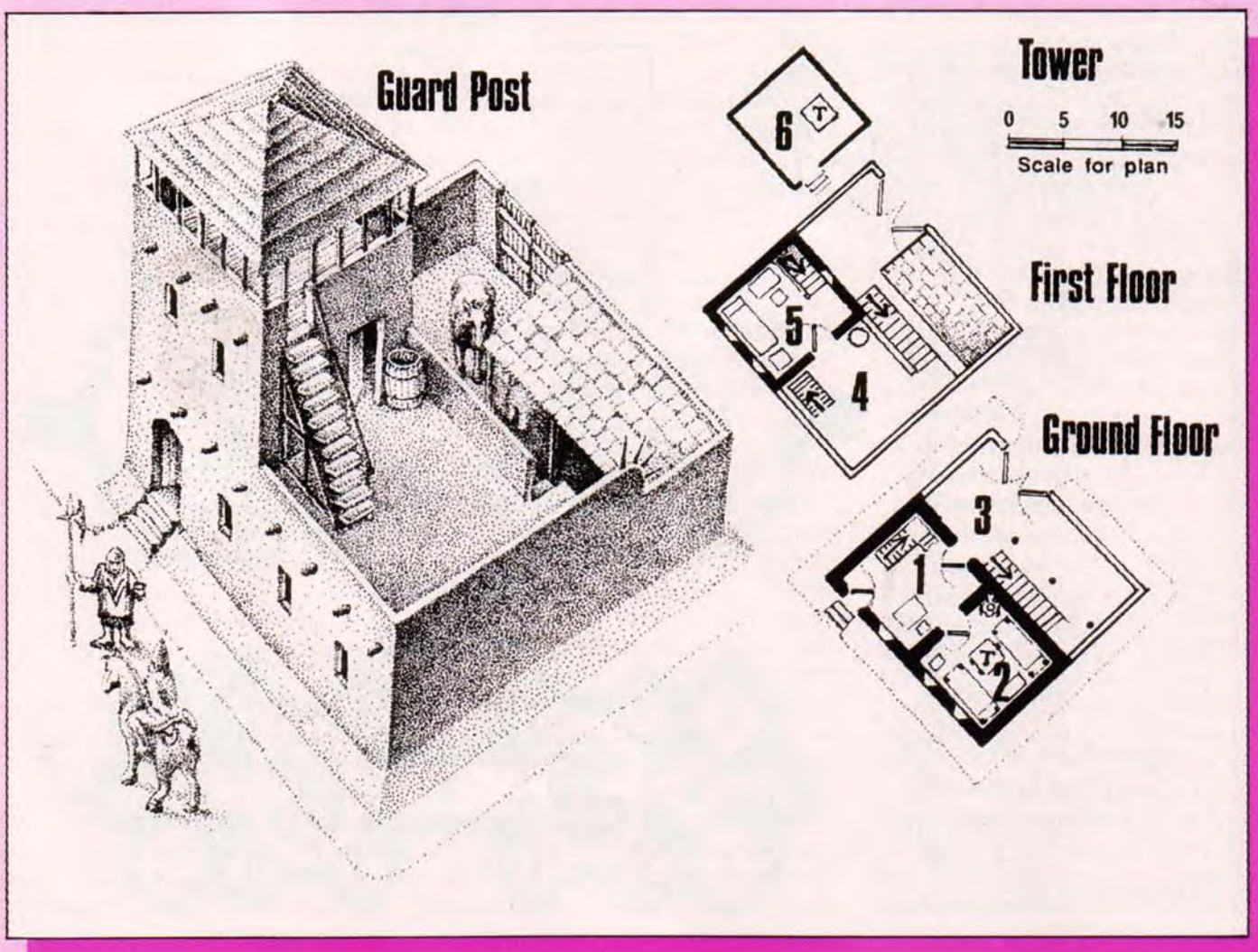
Mercenaries are, for the most part, immigrant fighters hired by Lord Vector to augment his defensive force. Of the 300-plus transient warriors residing in the town, 40% are the sophisticated horsemen of **FOUTRETIR**, 20% are the rugged mountaineers of **Gor Vithr**, a further 20% are Eastern plainsmen and the remainder are a mixed bag of impoverished aristocrats from the Island Dominions, barbarians from **Boroim** to the north, nomads from the east and so on.

The mercenaries organise themselves into squads of ten to twenty, usually mounted and well-armed fighters with similar skills or backgrounds, and are employed to patrol the roads around Scat., police areas of the town and for certain other functions (strike force, flying squads, unpopular duties which the Units of the Battery would rather not perform). They are paid a roughly equivalent amount to the units of the Battery but must provide their own equipment, food and lodging.

The Guild Militia consists of bands of bullies and strong-arm men employed by the various guilds to protect their interests in the town, on the roads and waters. Not all the guilds maintain these forces and some of the smaller guilds pay levies to the larger ones to avail themselves of some of the protection provided by the militias. Still others pay a sum to the Scatophagium Thieves Union for Mutual Protection to ensure that no S.T.U.M.P. member causes them trouble.

Of the more notable and larger militias operating in the town (A guild must obtain a charter from Vector in order to maintain and openly deploy their armed force), butchers, horse traders, merchants, smiths, brewers and vintners, masons and builders are perhaps the most effective and numerous. Bands of two to six of the militia men constantly swagger the streets or are stationed at businesses or guild buildings where they will be careful not to interfere with trade (their livelihood in-directly), but remain observant of any possible threats to their supposed status and charges.

Described previously (ADV #6- Beast Market, Event 6) as *'glorified bullies'*, and *'not military men'*, there may well be trained persons within the band, such as a 'reserve' of the volunteers earning a little extra cash.



Marines are a force of highly trained warriors skilled in amphibious warfare and based at the Naval Garrison. They number 100, wear light, black leather armour and patrol the river and estuary, manning the **'Tolerable'** when it puts to sea (see Adv #9). This elite force is very discriminating in its recruitment, and is paid substantially more than the regular soldiers in the town. Their loyalty is virtually unquestionable.

Templars and Temple Guards are warrior priests or mercenaries hired by religious establishments. Churches and temples are allowed by Vector to maintain armed forces within the consecrated precincts of the building, but they have no jurisdiction elsewhere.

GUARD POSTS: (see map)

Guard Posts are situated upon all roads leading into Scat. These are usually staffed by units of the Battery, but at a pinch, mercenaries may be used. The function of the Guard Posts is to monitor traffic in and out of town, and to collect levies on goods entering the municipal area. The tolls are variable, ranging from 1-5% on goods for sale in the town, and can include an entry fee at particular times of the year (fair weeks and festivals), and additional tariffs on certain commodities such as luxury items or imported goods that may threaten Scat's native manufacturing or trade (for example leather goods and cured meats). Tariffs and tolls are announced monthly.

Searches may be made but are by no means the rule, and it can be very useful to get to know a particular guard post and its staff (although they are occasionally rotated to prevent familiarity). For players wanting to facilitate entry, the occasional contribution *to the Battery widows and orphans fund* will not go amiss.

A unit is usually assigned to each guard post, but if troops are required elsewhere, a dozen men and officers may be split between two posts. Frequently a unit assigned to a guard post will have up to five of its men detailed to other duties so the number at any particular post can be from 6 to 14, including officers.

The posts are all built to a pattern and were erected in the years from 17,550 to 17,558, during the rule of Scalar Vertex (the masonic), a period of great construction when the Enceinte wall and present Hall of Vertex were also built.

Built of stone and plastered to prevent scaling, the guard posts provide somewhat cramped accomodation for fourteen, but since there is seldom that many occupying the buildings, they usually prove adequate.

When there is much traffic, a guardsman will be stationed on the road in front of the building to challenge passers-by. Name, abode and place of origin, business and destination will all be requested of those questioned. If a toll is to be paid, the guard may be given the coins, or in the case of cargo and wares needing careful calculation and haggling, the traveller will be escorted to the office (1) where papers and receipts are handled at the desk by another guard or officer. Stairs lead up to (5).

The guards' living room (2) is cramped but orderly. There is a stove in the corner for warmth and cooking, four bunk beds for guards not on duty and a trapdoor in the floor below which is a 6' square stone pit, eight feet deep, for the detention of wrong-doers.

To the rear of the building is a yard (3) and lean-to stable where steps lead up to a low-walled roof (4), from which wooden stairs lead up to the watch tower (6). Also on this roof is the door to the officers' room (5). In here there is a single bed, a chest, a desk and chair. A trapdoor in the ceiling is used only in emergency, if the tower is under attack for instance. The watchtower (6) is manned at all times and a keen watch is kept on the road.

THE PROPYLON: (see plans)

Penetrating the Enceinte wall to the south west, the Propylon gate gives access to and from the Enceinte (the area within the wall). Large double doors (12' square) are opened an hour after sunrise to admit wagons and barrows loaded with goods destined for consumption by the relatively wealthy inhabitants of Scatophagium's upper crust. The gates are closed at dusk.

The pick of the crops, the cream of the cream, the tenderest morsels and the finest wares are double-checked and ushered through the imposing gatehouse to a warehouse where a levy is charged on goods by gate officials (who are all Chessumite). The warehouse is used to store goods delivered for collection by Enceinte residents, and to hold confiscated items of bulk. A levy may be paid as a proportion of the produce, or in cash (a 20th. of the value) and the goods thus gleaned are also stored in the warehouse unless they are of high value, when they will be removed to more secure repositories (such as the Basilica or Vertex Hall or the quarters of the gate officials...)

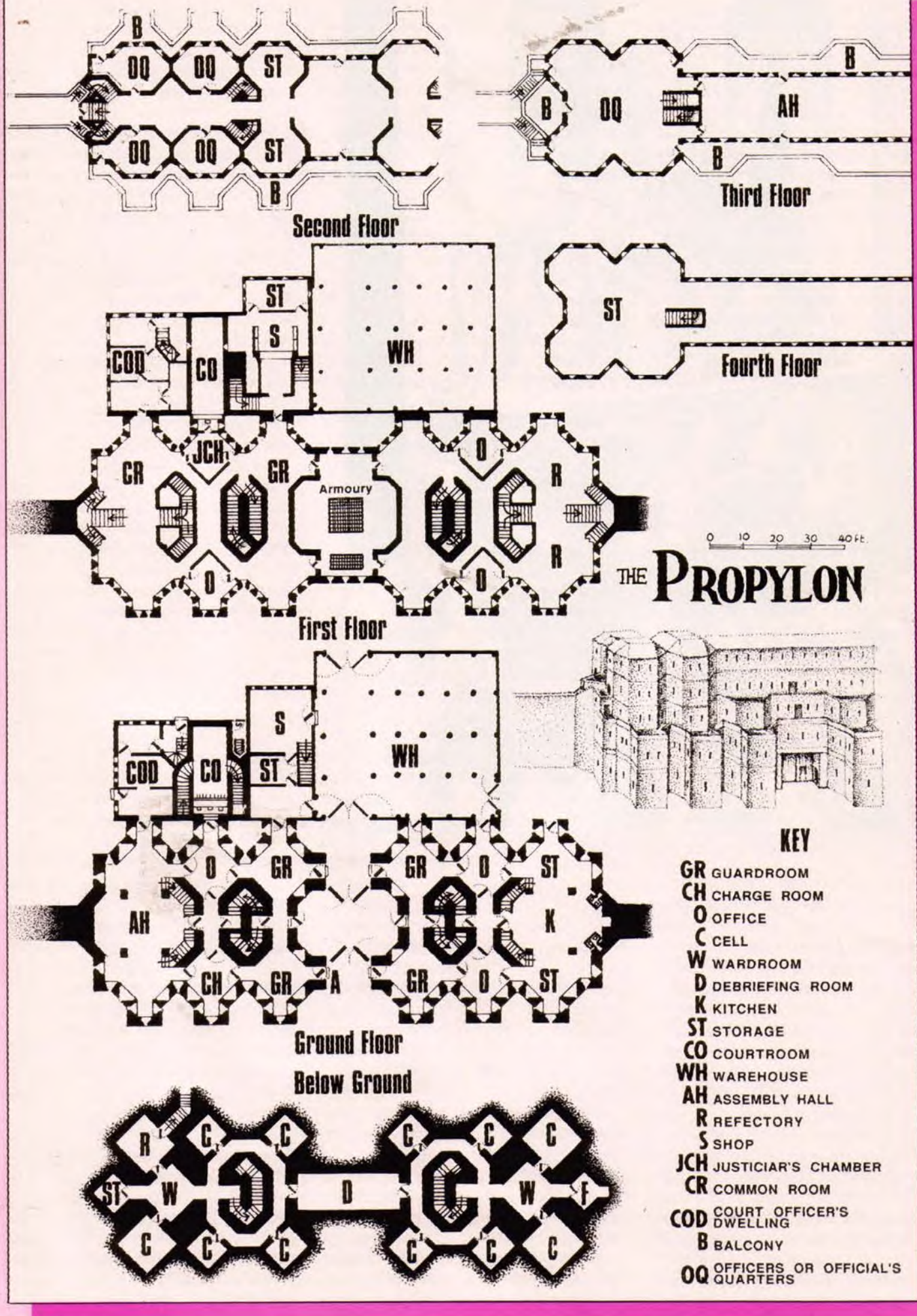
The Propylon embodies law and order in Scat. in a number of ways. Firstly, it forms a defensive bastion where guards are maintained and arms and supplies are stored. Secondly, with its dungeon, court and clerks it administers the law within Scat., and thirdly, by its control of all land-based traffic to and from the Enceinte it controls commerce and provides security for the people who matter in Scat.

The staff of the Propylon includes soldiers, clerks, menials, cooks, warders and watchmen. Since patrols assigned to the Enceinte wall end their routes and change guard at the Propylon, their number can vary, as does the population of the cells, but there is never less than 100, and seldom more than 300 people in the building.

The upper floors contain the Teeming Refectory (R), where guards and officials take meals in shifts or sittings, one patrol having eaten will replace a patrol coming off duty. A common room (CR) where officers and officials can consort, although as a rule they don't. A well-stocked armoury where numerous weapons are stored and iron grills in the floor allow a view of the gate area, and the Justiciar's chamber (JCH). The Archjudiciar Forque does not live at the Propylon, but at a delightful dwelling, close to Vertex Hall.

Food is lowered down to the 'below ground' cells via a dumb waiter from the kitchens (K), arriving in a room (F) where it is dished out.

Anyone falling foul of Scat. law and arrested by the patrols might be taken to the Propylon for incarceration and possibly trial. The building is essentially symmetrical and the upper floors are not c ompletely detailed on the plan as the eastern end mirrors the western. The west is used more by the guards for detention and it is through the small outer door (A) that



KEY

GR	GUARDROOM
CH	CHARGE ROOM
O	OFFICE
C	CELL
W	WARDROOM
D	DEBRIEFING ROOM
K	KITCHEN
ST	STORAGE
CO	COURTROOM
WH	WAREHOUSE
AH	ASSEMBLY HALL
R	REFECTORY
S	SHOP
JCH	JUSTICIAR'S CHAMBER
CR	COMMON ROOM
COD	COURT OFFICER'S DWELLING
B	BALCONY
OQ	OFFICERS OR OFFICIAL'S QUARTERS

prisoners will be brought into the building. The ceilings on the ground floor are twelve feet high, the walls are of mortared stone, inside and out, and the windows are all arrow slits six inches wide at the outside admitting little light to the gloomy interior. Lamps, torches candles and tapers are used where necessary, by clerks officials soLdiers and menials.

A prisoner destined for the cells will be questioned in the charge room (CH) and his particulars taken. Unco-operative detainees, that is beligerent or uncommunicative ones will be simply thrown in cells and left to meditate upon the advantages of their co-operation, such as getting fed, etc.

From the charge room the prisoner will be taken down the 'spiral' steps leading to the Ward Room (W), where belongings, including clothes will be stripped from him or her (co-operative prisoners wil be allowed to keep their underclothes after a thorough search), and thence to the cells to await release or trial, unless 'debriefing' is necessary, in which case the detainee wil be delivered to the debriefing room (D), essentially a torture chamber where the required information is extracted.

The Guards endeavour to keep the prisoners separate but due to the large number of suspects in the cells at times, lesser offenders will be piled into the larger cells in uncomfortably crowded conditions.

Certain frequent visitors to the cells of Scat., such as the clumsy Kleptomaniac **RAFE** and the anarchist **EX** will remark that the dungeons of the Propylon are surpassed in dampness only by the cells below the garrison which, although a health hazard in winter, keeps the prisoners cool in summer as long as they are not too packed.

Within a month, if they're lucky, the prisoners are brought up through the respondents' room (R) to the court of Archjudiciar Forque, in session on the days preceding each full half and no moon (one day per week). A large number of cases can be dealt with as justice is fairly quick, and a defence is only allowed in exceptional cases (ie. either when large sums of money have been paid to the court clerks or to Forque himself "for taking up the courts' valuable time", or when a Chessumite or other, deserving of the court's sympathies is on trial). This court is depicted on the first three panels of Adventurer #9's "Once Bitten".

Punishments delivered by the courts take the form of marks and excisions; tatooing on the face for recidivists, a double 'V' on the nose or forehead when there is no nose, and appendages such as fingers, hands, ears, etc. removed. Defendants with evidence of previous punishments are dealt with more severely.

Fines: usually assessed in crowns or bitterns are a useful source of revenue, and a prisoner agreeing to pay the sum is kept in the cells until it is paid (thus accruing extra costs).

Coporal and capital punishments are occasionally dealt out for brutality and murder. Culprits are frequently killed during arrest as they are aware of the futility of their situation once detained, and prefer to fight it out with a possible chance of escape than to rot in gaol awaiting a hanging or a likely fatal beating. Those who allow themselves to be taken on such a charge are usually rich enough to defer punishments by hefty payments to the court.

Imprisonment is rare as it is so expensive, although it is used in the case of pending payments (the cost of imprisonment is added to the fine).

Exile is sometimes employed for important and notable prisoners who cannot be punished otherwise.

Penal servitude is difficult to police, but can be used when large scale constructions or dangerous expeditions are underway. The Propylon itself and much of the Enceinte wall were built by prisoners worked to death on the tasks.

After sentencing and any excisions have been performed (and torniquets put in place), the defendant may be released to ascend the steps to the penal stores, where belongings may be bought back at reasonable prices. Then it is only a short walk to freedom- short, but not without hazard.

Descending the steps to the Gatehouse Stores (directly beneath the penal stores) is where goods from the warehouse that are surplus to requirements are sold. From the Gatehouse Stores, the newly released prisoner must leave through the two sets of gates to arrive outside the Enceinte, the trouble is that passage through the Propylon is only allowed by pass, obtainable at the guard rooms at the **front** of the building. The passes are issued to persons with good reason and reasonable appearance and are dated with the number of the day and the month. The pass is valid only during that day, and anyone caught without a valid pass will find themselves back in the cells. The Enceinte residents have credentials which allow them through the gates should they wish to leave the relative safety of the inner area.

The safest way through would be to pay a clerk or guard to bring a pass through to the person wishing to leave, but since prisoners are frquently penniless, this may be impossible. Sneaking through is conceivable, since wagons and such leaving the Enceinte are not as thoroughly checked as those entering .

The legitimate way for ex-prisoners to leave the Propylon is with a free pass supplied by the clerks of the courts, but since they are so very busy (and receive payments from the gate guards), they seldom remember to issue them. A prisoner may be alerted to this fact by an acquaintance met in gaol, otherwise it is not unusual to see a semi-naked grubby individual minus one or two of his or her lesser appendages running pell-mell out of the front of the Propylon, pursued somewhat half-heartedly by guffawing guards- a great game to be expected on the court days, and one which occasionally draws crowds.

COURT SCENES:

A selection of Temple court scenes follows. These may be used as proceedings witnessed by the players whilst awaiting their hearing, or alternatively they could be used as the conclusion to various NPC scenarios which the players may wish to follow up on by helping out the injured party, etc. Many cases may actually include the PCs, as they fall foul of Scat. law, and could be used as a good way into this scenario.

The Church Court:

The New Temple's authority is asserted by the power of its priests (magical, political, and financial) and by strength of arms via the Temple Guard. These are well-disciplined and well-equipped fighters maintained by the church. They wear chain and leather armour, use flails and spears,

and are commonly seen on the streets of Scat. *en route* from one Chessumite concern or another, their faces hidden by leather masks attached to the helmets.

The Temple Guard are known as *"The Lord's Pawns"* or merely *"Pawns"*, and are much in evidence at the court held in the New Temple. They protect the Judiciar and his staff while the court is in session, escort the accused, and keep order amongst the public gallery. At least a dozen will be present at court hearings. They come from a wide variety of backgrounds; some failed priests, some converts, some slaves now devoted, some professional soldiers; all are Chessumite.

The staff of the court will consist of the Judiciar and three high ranking priests with corresponding powers, the Judiciar being the high priest of the Temple.

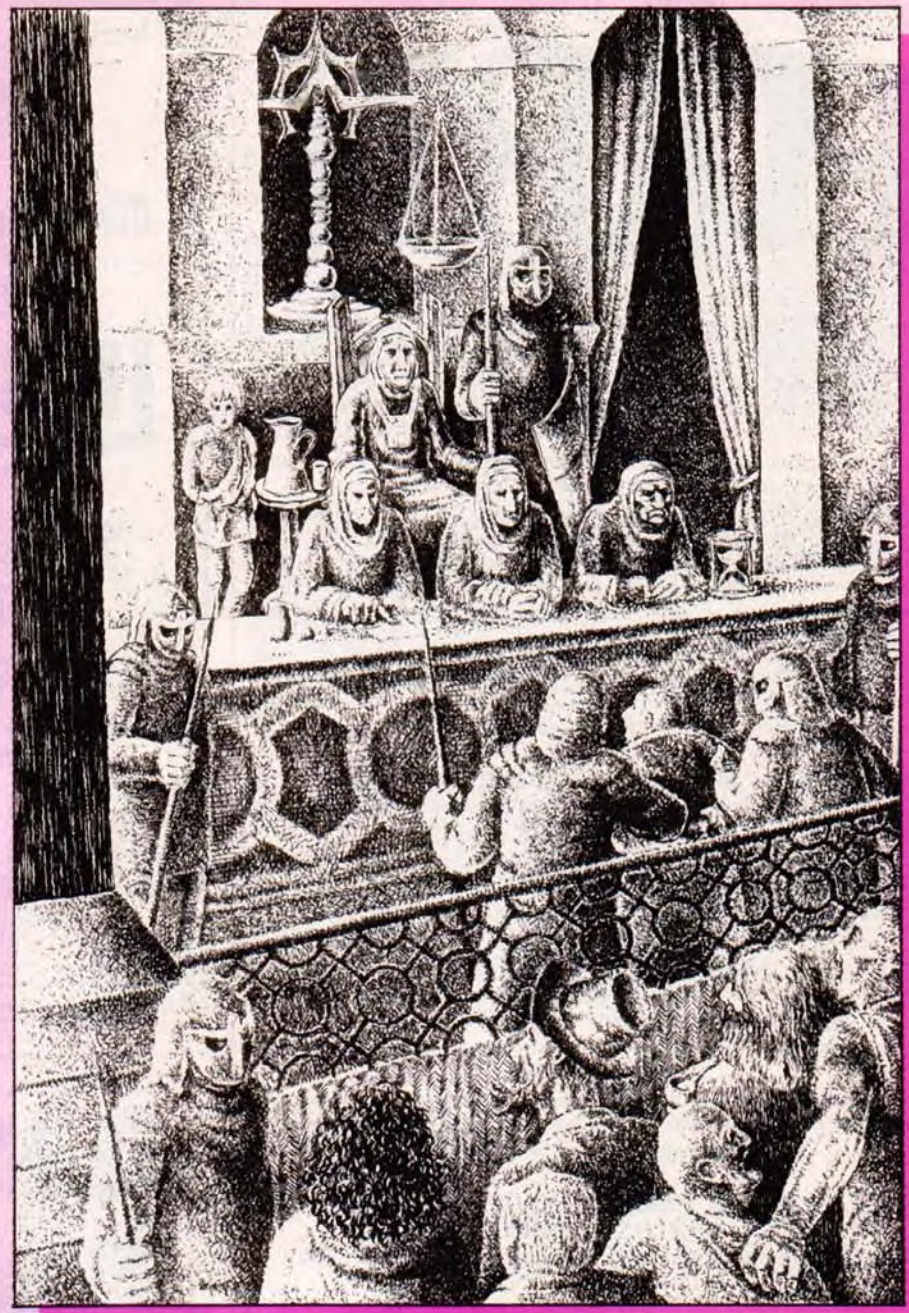
Case 1: A foreigner (possibly one of the party) has been apprehended for attempting to pass illegal tender (non-Scat. coinage). The legal term for this is 'fraudulent trespass'. The accuser is a Chessumite shopkeeper who summoned nearby 'pawns' to apprehend the offender. Any pleas of ignorance will, ironically, be ignored, and all gold coins and valuables confiscated- next!

Case 2: A thief caught red-handed is sentenced to slavery or 'to work for the good of the lord' for an indefinite period. There is a disturbance in the gallery and a staff is raised as a woman cries out- the judiciar's bodyguard hurls his spear; if he misses his mark, it's likely to hit another onlooker, possibly one of the party.

Case 3: A priest of a lesser church has been arrested for heresy/ blasphemy (probably not Manudian or Imeprathi). This could get quite drawn-out and very serious, especially if the offender is an adventurer.

Case 4: This is a trumped-up charge against a female who has refused to return the attentions of an influential Chessumite. She is very distressed, he is obviously lying, and all can see the case as a folly- but it's unlikely to go in favour of the girl...

Case 5: An assault charge; a dimunitive bearded adventurer (any



dwarves in the party?) has been charged with assaulting a rather pompous priest. The priest is still recovering, and the defendant won't go without a fight.

GM notes: In the Chessumite's New Temple, the High Priest **Rotwang** is Judiciar (See Mrs. Rupya's details in "Making A Mint" Adventurer #10) and holds court rather frequently, dealing with matters that should rightly be handled by secular authorities. He's attempting to usurp power in a very low-key, creeping sort of way. He has gradually eroded civil liberties and defendant rights within the Temple court, so that they are now virtually nil.

Popular charges in the temple court are blasphemy and heresy (The trespass laws being mainly impressed in secular law). Thieves caught on the premises can hope for no mercy whatever.

Chessumite worshippers (mainly traders and merchants) prefer to have any cases against non-Chessumites heard in the Temple court. This suits the church as lighter sentences are frequently suspended if the defendant converts to Holy Orthodox Fundamentalism. The Chessumite faith involves large sums to be paid to the church, and encourages recruitment of new members. Heavier sentences include the chopping-off of appendages, heavy fines and enslavement (a practice outlawed in Scat. but still practiced as indenture). Enslaved people are usually shipped out to Brennit or anywhere that the church needs cheap labour.

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LIVE-BY-THE-SWORD

READERS' LETTERS TO THE EDITOR

Please address all letters to: LIVE BY THE SWORD, ADVENTURER, 85 Victoria Street, Liverpool L1 6DG.

DAVE WILLKS, Kent: In LBTS #10, Jason Bishop mentioned his players should enjoy the experience of "Punching thugs through walls and watching bullets bounce off their chest". And he claims that Superhero games aren't childish!! Give us the subtle, interactive scenario everytime, Ste!

▼

S. PATTERSON, Kent: Let's hope the arguments about 'damage from falling' has burnt itself out. Why can't people just accept that falling from large heights hurts a lot?

▼

JUDGE SCUM, MEGA-CITY 1:
Offence: Jimping
A letter was printed in your magazine (#9) from a PERP claiming to be Judge Dredd. The offender shall be apprehended.
Sentence: 15 years
The Justice Dept. thanks you for your co-operation in this matter. Unfortunately:
Offence: Witholding information
Sentence: 5 years
Offence: Slandering a Judge
Sentence: 18 months
You will report to your nearest Sector House. Any delay will be dealt with most severely.

Obviously, Judges *can* read! I wonder if they're into PBM:

▼

TARQUIN WAGSTAFFE, Devon: Referring to Graham Stock's letter (LBTS #9) asking Adventurer to run a PBM, why don't you hold a competition to see who gets into the finals, then the groups could be governed by an experienced GM and each month you could publish the goings-on?

THOMAS SPENCER HALL, Woolwich: Fantasy PBM allows you to really immerse yourself in role-playing, creating a strong kinship with your character and tailoring him/her/it exactly as you wish. If your GM runs a long-term campaign world then you may get the same effect, but compared to short modules, the almost infinite options available in a PBM fantasy world is truly electrifying. And, added to this is the fact that your actions may come to the attentions of, and even effect, several hundred other players. May I just mention here that I play in "AEs", and would like to ask the person or persons responsible for continually mugging/murdering the ferryman on the River Gyllinigar to cease immediately, so I can get across. Finally, the hope of nationwide fame is a strong appeal in PBM. To get your name, or character mentioned in the newsletters is a great self-satisfying achievement- unless it's in the obituary column.

In today's vast urban sprawl we've come to know as 'the modern day', it's seldom easy to gain recognition as an individual. Because we no longer live in the small community of the medieval villages, we're seldom known even by our neighbours. And so we turn to our peers for affiliation, recognition and affection. In the case of PBM players, our peers happen to be *remote*, and our contact with them is via the postal services. That is why direct communication between the players, and central communication via the newsletters is so important.

In a way, it's the same with Adventurer's readers; whilst your fellow role-players may be few and far between in *your street*, or even *town*, collectively in your clubs and gaming groups your common interest is a powerful unifying force; collectively on a national and *international* (there are over 2,000 Adventurer readers in the U.S. and our readership stretches across Europe and to Australia) level, we're a formidable sub-culture!

I think I'll go lie down now...

▼

DOUGLAS THOMSON, Turriff: Why isn't Scotland supported more in role-playing? In issue 9 there is an advert for WARPAINT '87, Grenadier's figure painting competition. Out of 17 participating shops listed, only 2 are in Scotland and they're both in the South. Why can't you support gamers a bit further north! I don't see any reason why there couldn't have been a supporting shop in Aberdeen, ie. the Virgin Games Centre. Sometimes I think you English are just too scared to admit there might be someone better at something than you are.

That letter just about makes a nonsense of what I said earlier about Adventurer transcending international barriers, unifying gamers from different countries, etc. Thanks Douglas. Why didn't you write to Grenadier Models? After all, it was their advertisement.

▼

ANTONY WARD, Wilts: Okay, I confess; I'm hooked on Scatophagium. Now how about some more articles to compliment the scenarios? And when are you going to do some large scale street maps? I'm fed up with players asking me "Who lives there?" and "What's that building?". Better still, how about a Scat.

Pack? Can we expect to see a boxed set or anything in the near future?

As a matter of fact, Antony ...ah! But that would be telling. You'll have to read the Scat. scenario this issue for more info. about this.

▼

PHIL WATSON, Aylesbury: Those who complain about too many articles on this subject or that should (in my opinion) sit back and think a bit. Take things in the broader view. Even if the subject itself isn't fascinating, take a look at the way different writers approach it. New perspectives, differing perceptions, light thrown on facets of any idea can bring forth silk purses from sows' ears. Yea, even as the prophet spake unto ye the unbelievers...

To Dave Morris (LBTS #9):- Nope. They produce long expositions because they're paid by the word.

▼

DAVE KITE, Salisbury: Well, what can I say. Issue nine looks superb. The changes that have been made are, in my opinion, definitely for the best. As for "Me and My Dragon", I think it's one of the most appealing collections of figure photos. I've seen. However, before all this praise goes to your head, let me say that a short while ago I saw an article on the PBM game "The Hunting" by Wayne in another magazine. This other review was, mainly because of its size, superior to that in Adventurer. The same goes for all your reviews. Let's see some photos of the product and give the reviewer more space. You could even try reviewing old products, or ones that you've missed. Well done for reviewing MA3. Not bad for improving your image on MSH, but I'm sure you can still do better.

▼

LIAM RAMSEY, Suffolk: My compliments to the editor for his comments on Judge Dredd in LBTS #9- my sentiments exactly. However, may I just say that I feel that your scenarios are a little too far-fetched for serious, experienced gamers; a fault apparent in all role-playing magazines. Could we see a more concise, logical scenario perhaps? For instance, some of the MERP material doesn't coincide with Tolkien's literature at all. Take Cocoon (#8) for example. Giant spiders venturing out of Mirkwood, attacking hobbit villagers and country inns- preposterous! The old master would turn in his grave!

Just in case you haven't read *The Hobbit*, Liam, I can assure you that some of the uses Professor Tolkien put his giant spiders to were not always of epic proportions- besides, why shouldn't fantasy be far-fetched? I thought that was what it was all about! With the current debate over realism and historical accuracy in so-called 'pseudo-medieval' rpgs, I think the question of having to rigidly adhere to Tolkien's world as portrayed in LOTR (which, incidentally, was totally different to that portrayed in The Hobbit) can be equally dismissed.

▼

PAUL ELLIOTT, Doncaster: You do print a lot of system-less articles; I don't know whether this is good or bad. I suppose it makes an article more accessible to far more gamers, but I can no longer photocopy an article and put it directly into my campaign notebook file. It does require a little work, and some copying out, but it does mean that the gamer has to think about the subject before he 'tapes' it onto his game. This can only be a good thing.

▼

ANNE SAVAGE, Leeds: I'd like to see articles on wargaming, but not the same type of articles seen in such magazines as Military Modelling, eg. plans of battles, uniforms, etc. An article on the similarities between WGing and RPGs would be interesting. After all, wargaming when done well, does contain quite a large element of roleplaying- you can identify with the main protaganists, officers and the like, though not with the large numbers of rank and file. In a way, it's much like having a very large number of henchmen or followers. I think people who say wargaming is all blood and carnage should be made to play one. A lot of thought is required, certainly more than in a number of AD&D scenarios I've experienced, where the intention seems to be to dismember the opposition in the crudest and quickest way possible.

▼

KEVIN HASSALL, Kent: Boardgames and wargames may place the player in charge of an army/ navy/ country etc. but they don't say 'you are the person in charge of...' The point of a wargame is to outmaneouvre and defeat the opposition- ie. to win. RPGs, however, are by definition unwinnable. A character may achieve rune-level or make so many MCr, kill an orc champion or assassinate another PC, but none of this is actually 'winning'. After all, there's always the next session to die in. The joy of roleplaying is to watch the rise and fall (or sometimes just the fall) of your characters- it isn't a tactical competition, it's more like a mental theatrical performance, a poor man's acting. Miniature Wargames concentrates on wargames; please keep Adventurer's concentration on role-playing.

▼

NIGEL SWAN, Dublin: Your letters page is full of extremely interesting letters which give me more to think about than some scenarios do! Most GMs have a mental image of what a vampire is like and how he would react in certain circumstances, and creatures like Smaug the Dragon. Where my imagination begins to fail me is when I try to decide what an average lifespan of a goblin is, when they reach maturity, ratio of males to females, etc. This may seem to some as going overboard, and getting into too much detail, but basically I want to know what other people's ideas are. The simple orcs and goblins (rather than basilisks and cockatrice) can bring a lot more realism to games if handled correctly.

I suppose you'd enjoy the article on Broo this issue, if you were a Runequest player. If not, perhaps the other articles which Mr. Hassall is preparing for us...

▼

ALISTAIR MOORWAY, Cardiff: When are we going to see articles in Adventurer aimed at players? It seems to me as though all the articles, and especially scenarios, are aimed at the DM- why is this? I am one of those fortunate people who likes to play the D&D game, so I can't read much of what you're printing:- my brother (the DM) won't let me! Well it's not right!

▼

MARK WINTER, Derbyshire: Your article "Figures Front" doesn't cover enough. OK, so you have limited room in your mag. but I think people like TTG deserve a mention. Did you know that Tabletop Games had taken over Asgard and are calling it "Tabletop Fantasy"? Did you know that many of the old Asgard castings have been redesigned? Did you know that Citadel have a range of 4 dwarves all passing water? Did you know that Fine Art Castings do a Dr. Who range in 40mm and 80mm scale? Did you also know that TTG have a very sick "torture chamber" range? And did you tell us that in Metal Magic figures you could get Arabian Nights stuff? More news, please- Next, why don't you get somebody to do you a set of personality figures for Adventurer- You could have all the Once Bitten crew, Bomber, Whiplash, etc.

And speaking of Bomber, where has he been the last few issues? Scrap the duck or else!

Finally, why don't you go round all the games shops in the country and elect a top 3 of the year- it's a big task, but it would give you some excellent publicity!

Did you know that we've nearly finished our spotlight on the various figures manufacturers? Did you know we were planning a more generalised figures review section for next issue? Did you know we are currently trying to generate an interest in this sort of thing? Did you know that many figures manufacturers just aren't interested in free promotional pages in Adventurer? Did you know that 'the duck' in Bomber is actually a reptile? Did you know that running a magazine is actually hard work and we get no time off to hop around the country visiting all the various shops- we aren't running for election, you know!

Until next issue- Ste Dillon.

BROO!

A LOOK AT THOSE KISSABLE GOAT-HEADED KIN FOR RUNEQUEST PLAYERS

Broo are, we are told, chaotic. (Says who, incidentally? Have you ever asked one what he has to say on the subject?) Assuming that chaos is simply an absence of "law and order" (whatever *that* means), a Broo society will be one where greed, fear and selfishness rule, where compassion is a hindrance to survival and (this is the difference between Broo and Businessmen), responses are governed by **emotion**, not by **intellect**.

Social Structure:

The head of each Tribe is the **Chieftain**. This is simply the tribe's biggest yob. Anyone may challenge the chief to a fight to the death, the survivor of which is proclaimed chieftain, but after an individual has defeated two or three challengers, opposition tends to die down until the chief gets old, is crippled, or dies. Should a leader die, whether in battle or naturally, the tribe's priest or priests choose a successor.

Most chieftains make sure that the tribe is involved in at least one minor war at all times. As well as providing a good source of otherwise unavailable commodities, warfare ensures that the population will be sufficiently preoccupied with attacking outsiders to stop them hacking one another - or the chieftain!

Basically, opposing the priests just gets all sorts of threats about "divine displeasure" levelled at you, while opposing the chieftain is simply a short road to death. But, having said this, it must be noted that popular opposition to the chieftain has often succeeded either in killing or driving him or her away, or in splitting the tribe.

Sexual divisions do not exist in Broo society (all Broo are violent and murderous, regardless of individual gender) and no position or profession is exclusively male or female, including chieftainship.

Classes and Professions:

1). **Warriors** - The full time warriors are the thugs who do not want to, or are afraid to, challenge the chieftain. Apart from leading or participating in the occasional raid, the warriors spend most of their time doing nothing (nothing, that is, except drinking, sleeping, bullying and generally having 'fun'). Their food is simply stolen or extorted from others who are too puny or cowardly to stand up for themselves.

2). **Hunters** - Most Broo are hunters. They operate in groups numbering from two to about a dozen, depending on the prey. Deer hunting is done by pairs of hunters armed with bows and javelins, whilst wild boar would be herded, by eight to ten Broo, towards two strong hunters with spears who would hope to force the boar to charge onto the spear, throwing her own momentum onto the spear tip.

3). **Trappers** - In effect, trappers are 'passive hunters', laying snares and digging pits to capture animals. Each pit or snare is visited at least once a week (usually every two or three days) by a group of up to half a dozen, depending on the size of the likely catch and the distance of the trap from the tribal base.

4). **Craftsmen** - Crafts aren't exactly the Broo's strong points. Weapons are either stolen or improvised, and those made by the Broo themselves are no more elaborate than clubs, or spears with bone or fire-hardened tips. Clothes are made by stitching animal skins together with sinews, and so on. And so there are very few professional craftsmen involved in Broo society - the herbalist is the only frequently encountered example. These herbalists make blade venoms, poisons, healing potions and so on, plus a few 'novelties' (one plant, for example, has been discovered which, if eaten, causes the recipient to believe himself to be some type of animal - often a snake or fish - with results which stone-hearted Broo find particularly amusing). Some communities will have a craftsman who is expert in making use of various body parts of animals to make bowstrings, glue, thread etc., whilst very few communities have weavers.

5). **Young Broo** - Broo mature very quickly. After a month they can walk and run, and at this point are abandoned by their mothers. It takes five years for a Broo to reach full growth and by the age of three, he has usually gained as much knowledge of language as he ever will have (which is not much). Between the ages of three and five, the youngsters join up with a group of adults (hunters, trappers or whatever). But until this time they must concentrate upon scavenging or stealing enough food to survive, and simultaneously ensure that they themselves don't get eaten by the adults or by other predators.

6). **Slaves** - Slaves do not survive long at the hands of Broo. As well as their recreational possibilities, Broo also recognise the uses of captives in the capacities of sacrifices, combat practise, bait for prey, food etc.

Reproduction:

Whenever Broo feel a sexual urge, he/she grabs his/her nearest companion (male or female) and, having beaten any objection out of it, justs lets rip, virtually regardless of the current situation. Very simple. No moral restrictions, no dignity.

Females have two offspring each year, of which about 60% survive to maturity (five years). The perpetual state of warfare and frequent incidence of cannibalism, however, tend to offset this imbalance and tribal populations generally remain stable.

Customs:

Apart from religious rituals, Broo have several distinctive customs, generally based on homeopathic principles, ie. magic based on similarities between a real object and a symbolic likeness of it.

Each year, for example, one of the weaker members of the tribe is singled out by the warriors. The tribe is then called together and arranged in a circle, several ranks deep. Into the centre of the circle two warriors drag the 'Chosen One', who is then torn apart by the tribe. The chosen one symbolises the tribe, and the annual symbolic destruction of the tribe (ie. his death) is thought to prevent the destruction of the real tribe, based on the *scape-goat* principle.

Another example is the tendency for each hunter to have a symbolic likeness of the animal or animals he or she hunts inside the residential cave or pit. This 'likeness' may be a skull of the animal or a jawbone suspended from the roof, or it may be a blood-and-clay model, and represents the successful slaughter of the hunter's prey.

A non-homeopathic custom is that of head-hunting. Broo take the heads of those they kill in combat and tie them to their belts using the scalpal hair. As the head rots, the hair will come out and the head will fall off. The number of heads in a Broo's belt can therefore be seen as a measure of his recent combat success, and will establish his rank within a war party. Any self-respecting warrior will have at least one fresh head on his belt at any one time.

Popular Misconceptions:

Cults like the **Storm Bull** frequently refer to Broo as 'Evil'. As it happens, Broo reckon Storm Bullists are 'Evil' too. Other races also refer to the Broo's 'foul practices', such as covering themselves in dung. In fact, the dung is applied only before combat to the hair around the eyes, in order to plaster it down and thus prevent it from obscuring vision. Mud dries too quickly, and knots are difficult and unreliable.

Many cults, like the Storm Bull, criticise Broo for enjoying inflicting pain. Not only is this mildly hypocritical, it is also incorrect. If Broo want to do something which involves pain for someone else, they don't care, but they won't induce pain merely for it's own sake.

The grossest misconceptions, however, are those concerning the size and make-up of Broo groupings. Most people believe that only one in ten Broo are female. Logically, however, no group with a death-rate as high as Broos' could ever reproduce quickly enough to replace its losses if only 10% of its members were female! The mistake is, however, understandable: even Broo often have trouble distinguishing between their male and female companions (not that they really care). Finally, it is widely believed that Broo live in nomadic groups of ten to twenty. No grouping so small could survive in an environment as hostile as **Glorantha**. In truth, these are merely the warbands - raiders - who will be based in a larger community (a tribe of 60 - 300 members) who live in a remote and usually secret cave complex or village.

BY KEVIN HASSALL

Virgin

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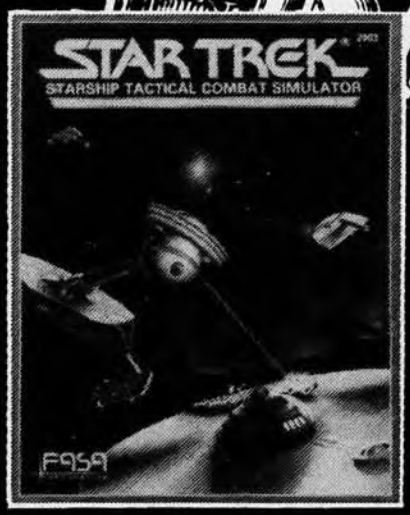

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SHOP WINDOW

The Muskogee Fairgrounds & Combat Showcase For Car Wars

EXPANSION SET 9: BY STEVE JACKSON (£2.95)

It is a warm summer's day in the free oil state of Oklahoma and the happy crowds are looking forward to an exciting day of spills and thrills. Jimmy Joe begins to pile into his third pack of Synthi-popcorn, and the public address system begins to echo and reverberate around the packed stadium...

"Howdy folks, Pistol Pete Hendricks here, wishing you all a great Midwest welcome to The Muskogee Fairgrounds And Family Emporium. I know y'awl gonna have a swell time, since today we have the great privilege and honour of showing you the latest in vee-hicle dee-sign from the 2037 New Car Exposition. So come one, come all, and give these Texan lads a BIG hand!" Onto the arena come the gleaming cars...

We return to 1987, and that was the bumping, thumping, crashing scenario we played with these two new supplements for Car Wars. Both are separate and so, despite all the fun of our day's destruction, let's talk about the nuts + bolts of the two separately.

Muskogee is essentially an enormous racing track, with enough permutations to allow any racing circuit, a smaller octagonal dwelling area nestling in the middle, a hospital, TV offices, grandstands and assorted buildings, pit stops and other 'crash fodder' dotted around. This is not a DIY set, the arena is already laid out on four sheets, which make a playing surface of about A0 dimension (about 16 times one page of Adventurer). This is a very large area, and one which could be the scene of some pretty epic scenarios. In particular, I kept wondering what the addition of helicopters, terrorists and the two helipads would produce...

In summary, Muskogee is very much what you make of it. It's a large duelling track and since it would cost you at least £2.50 to buy the gridded paper from a graphics shop (plus the time in drawing it out), is certainly value in financial terms. However, whether you want a huge duelling area must be your choice, since that is all you get (The 14 scenarios which the cover boasts are actually directions in which to drive and one payroll heist). To give my playtesters as an example, two of us would have bought it, one would have knocked up his own and the other couldn't decide.

Now onto "Combat Showcase"- one of the A5 colour cover supplements for C/W. Posing as the brochure for the 2037 National Fair of Texas, it contains 103 designs for cars, cycles, trikes and trailers, all shown in ready drawn out fashion, ready to pick up and play. It is a nice piece of work, with 'adverts' for new accessories (with game mechanics) dotting the pages, along with some for the companies and such esoteric groups as the Texas Naval Guard and Billy Bob's Algae Emporium. The cars range from $3,500 sub-compacts to $50,000 monstrosities and are assembled in ascending cost for rapid selection at a price range. The cars are quick to choose, and the use of a photocopier or careful pencil use will make car selection a matter of moments. A cute little section reviews the cars used in the *AADA 2036 World Championship (I suspect this happened in 1986-* right?) And at the front is a prime example of overkill, the personal vehicle of Texas President Duke Buchanan- **The Lone Star Limo...**

In assessing this product, I must again say that we used it straight away and found it quick and easy to pick up and fight. Some of the weaponry is new to us, and if you only own Car Wars and Sunday Drivers, as we do, then this could be a bit of a problem. Opinions amongst the playtesters were again mixed, on one hand certainly a good product to use if you want to fight rather than design, and yet it was also felt that designing was one of the best bits of the game. In short, you get a good value, well presented and playable supplement.

Tom Zunder

Nightmares Of Futures Past

MARVEL SUPER HEROES OFFICIAL ADVANCED GAME ACCESSORY: MODULE MX1 BY STEVE WINTER (£3.50)

This is the sort of module that makes you think twice about a game. I've played many superhero games and thought they all got boring pretty quickly - playing a leotard-clad super-guy who spends his entire life tracking down and punching out other loetard- clad superfolks just doesn't appeal to me, even though I'm an avid comics fan. Superhero games seemed stuck in the slugfest mentality, while the comics themselves had moved on to more realistic and innovative ideas, with the advent of "Nightmares Of Futures Past", the games have caught up.

"Nightmares Of Futures Past" is set 25-50 years in the future of the Marvel Universe, as has been shown (briefly) in the pages of the "X-Men". The background idea is that anti-mutant hysteria has grown since the early 1980's, and the Sentinels - the robot products of Project Wideawake - virtually control America in their fanatical search to seek out and capture mutants. And you, the superhero (most Marvel heroes are mutants) are on the run. If You're lucky, they'll put you in a concentration camp with an inhibitor collar on you. **Be warned**: Marvel Super Heroes when played with "Nightmares Of Future Past" is a completely different game - the rules are the same but the whole atmosphere has changed. Standard Marvel characters and player characters cannot be transferred between the two - unless you're willing to have them age 30-40 years! The major differences between "Nightmare" and normal MSH (or indeed any superhero game) is that the characters will be universally hated and distrusted, and there is **nowhere** that is safe. Characters aren't fighting crime any more, they're fighting for their lives. This adds an edge of danger, excitement and depth that I find lacking in normal superhero games. The whole thing has a feel not unlike FGU's "Psi World", except the power levels have been upped somewhat.

The background of the future is explained in moderate depth; a few omissions are made and there are few specific details but the GM should be able to use his or her initiative. The pack contains most things that you'll need to set up a campaign in this horrific world; background, maps (**more** maps), stats, NPCs and GMing tips. What it doesn't contain are any self-contained adventures, but you shouldn't need them - I was brimming with ideas before I finished reading the module. As it stands, it's an excellent background pack for anyone who's grown a little tired of the "Wham!", "Pow!", "Biff!" school of superheroics and is looking for a change. Top marks, TSR.

James Wallis

The Art Of The Dragonlance Saga

BY T.S.R. INC. (£9.95)

One hundred and twenty five pages of colour and black and white pictures produced by the cream of TSR's staff and freelance artists, culled from every area of the epic Dragonlance saga, beautifully presented with accompanying text and printed on high quality paper. Wow. Truly, this is a lovely book. But what I can't work out is who's going to buy it? If you're a Dragonlance junkie (and you either are or are not; there's no middle ground), you'll have all the art already on the module covers, calenders, posters and whatever else - the only new stuff in the book is the production roughs. If you're not a Dragonlance junkie, you're only going to buy the book if you like fantasy art; and there are cheaper places to get it. This book is a wonderful thing to own, but bear in mind that you could buy a new RPG for the same amount.

James Wallis

Catacombs: Faerie Mound Of Dragonkind

BY J.BLASHFIELD & J.M.WARD (T.S.R. INC.-£4.95)

This large tome is subtitled "The ultimate maze solo quest" and they're not kidding: this has to be one of the largest solo adventures I've ever seen, with around 1,500 paragraphs! Like most solo adventures, it's geared for the slightly younger gamer; you get a choice of two characters to play (and this choice will affect the playing of the adventure), combat is simple and there is little real chance for roleplaying. The idea is that you've ventured into the lands of Faerie on a quest (this quest depends on which character you choose) and must pass through various stages on the way; first get from the realm of the King of Faerie into the realm of the Queen, and so on. It's all a lot of fun and the writers have introduced a few novel twists into the conventional paragraph system of solo gamebooks, including a wandering NPC. The idea that is played up the most is that of giving each location a large illustration, and allowing you to examine all the items illustrated therein. It sounds fine in theory but makes the pace drag terribly as you stop to examine every item in a location; then discover that one was actually an exit and you can't go back!

On the negative side, there are too many instances where you black out and wake up somewhere else; the encounters are sometimes given very poor links and the whole adventure is filled with scantily-clothed women (illustrated, naturally) who will not hesitate to do the dirty on you if they get a chance. Having said that, the adventure is good, the whole thing well-constructed and generally enjoyable. I hesitate to recommend it, though... I suggest that you give it to a younger sibling for their birthday, and then pinch it a week later.

James Wallis

CM8: The Endless Stair

BY ED GREENWOOD T.S.R. INC. (£5.50)

It's nice to see that TSR can still churn them out. What we have here is a typical D&D Companion Set adventure. It starts (can you guess?) in an inn. Something Suspicious Happens and the party get a rumour. They follow up the rumour and find (gasp!) a Wizard's Tomb, complete with the standard Far Freaking Weird Powerful Magic Item, the Standard Non-Existent Page Reference and the standard TSR Glaring Inconsistency. The party follow up a lead; they get here and, harassed by NPCs, finally get to the Endless Stair...

Okay, I'm being snide. This adventure is competently written, apart from a couple of minor errors, and would doubtless make an enjoyable week-end's play. The trouble is that it lacks any kind of variety from standard D&D fare: it could be a first-level adventure except for the powerful NPCs, magic items and monsters. Personally I got tired of this sort of thing a long time ago. Come on TSR, we know you can do better than this. It's a pity that with products of the quality of "The Grand Duchy of Karameikos" coming out for D&D, this is the best that can be done in the way of adventures.

James Wallis

Teenagers From Outer Space

BY R TALSORIAN GAMES (£8.99)

Yeah! Wow! Like, aliens! Foxy chicks! Zap guns! Flying saucers! Zap guns! Bug-eyed monsters! Zap guns! Foxy chicks! Yeah!

No. For those of you who haven't heard, "Teenagers From Outer Space" is a game in the mould of Ghostbusters or Toon; with simple mechanics and the emphasis on the "fun". The Earth has been discovered by the Aliens, who have decided to enroll their kids in our schools. You play a student; either human or alien. Sounds good? It should be. Unfortunately, there are a few hitches.

The game itself is a book around 80 pages long, produced on an Apple Desktop Publishing System, with some reasonable illustrations and two of the smallest dice I've ever seen. The layout is straight-forward. The mechanics are mind-numbingly simple and it even supplies you with 20 ideas for adventures. So where's the problem? Wellll...

Firstly, it looks suspiciously as if the authors couldn't decide whether they wanted to produce a game like Ghostbusters or Toon, and ended up with the worst of both. "Teenagers" combines the rampant firepower of Ghostbusters with the complete freedom of action found in Toon, and ended up with a game which will, if left to its own devices, degenerate into endless goop-gun duels; fine for the first ten minutes but as the basis for a campaign - forget it.

Now for a history lesson. A while ago, a game called "Alma Mater" caused a small stir in the hobby. Legend has it that TSR banned it from one of their US conventions on account of the sex 'n' drugs content. "Alma Mater" is more or less "Animal House - The RPG" It's a fun system, nicely put together and with some good ideas. Unfortunately, it's virtually impossible to write playable scenarios for it: the game's just too limited in its scope - and everyone knows that students just sleep anyway. The lack of potential plots is duplicated here.

"But wait, o amnesiac reviewer!" you cry, "didst thou not tell us that the book included twenty ideas for adventures?" Indeed I did. Maybe three of them are useable; the rest are too silly for words; and when I say "silly" I mean "stupid". Lots of them read like sit-com episodes. Some are just plain daft. "You run into a tired little old lady who tells you she's a Galactic Fairy Godmother." I mean, really.

Quite simply, the whole game is far too derivitive. My advice: if you're looking for a RPG with gobs of humour attached, get either Toon or Ghostbusters. If you've got either, you don't want this.

James Wallis

Write Now!

AN APPROACH TO SCENARIO DESIGN

A ZOO DUNGEON?

The art (or science) of writing scenarios has developed, and gone through recognizable periods of change since the introduction of D&D those many years ago. The first phase - not so much of commercial scenarios, but more of people's early attempts at writing their own scenarios - was the 'zoo' dungeon.

Basically, this consisted of dungeons joined by corridors and filled with random monsters and treasures (I won't go on about this, partly because I did one or two of these myself, and partly because it's all been said before). It might be unfair to the D&D game to place all the blame totally with it, but I see it less with other RPGs; just occasionally in a wilderness form with RQ, or now and again with T&T. Yuk.

THE BELIEVABLE DUNGEON:

This was soon to replace the zoo-type dungeon, and is quite a common form of scenario for earlier RPGs, and could be quite fun. The difference between this and the 'zoo' was that all the monsters fitted together. Now the scenario began to look realistic: at least we didn't have isolated adventurer-fodder in a bare dungeon illogically guarding some ill-gotten treasure chest. There was also a shift away from the term 'Dungeon', and towards the more open-ended word 'Scenario'. A good example of this type was the TSR D&D module B2 ('Module' being a favoured term from TSR in that their scenarios were modular expansions of the basic game).

FURTHER DEVELOPMENTS:

Many new developments appeared later, which can be considered as separate innovations, although some scenarios benefited from more than one development.

1. **Integration**. Suddenly, the dungeon residents had a *reason* to be there. They interacted with each other. NPCs started to flourish, with real personalities and interesting parts to play.

2. **Maps** became more complex. The third dimension was used more often: dungeons were more unpredictable, more challenging. Wildernesses became more detailed. Look at the maps in some of the **DL** modules: or futher back in time; **The Lichway** or the **Halls of Tizun Thane**.

3. **The ecology** of dungeons was finally considered. Food chains appeared in dungeons: new and varied wildlife roamed the outdoors (many thanks here to **GDW's** *Animal Encounters*, with its hunters, killers and grazers). Monsters gained defences against other monsters. Writers began to wonder how the feuding tribes in their integrated believable dungeon avoided wiping each other out.

These first three points were brilliantly expounded in **Roger Musson's** superb article, **'The Dungeon Architect'**. It was this work that widened my scope from the simple believeable dungeon to a whole range of new possibilities.

4. **Historical depth** has been added to many a scenario, putting new perspective on the feel of a place. See the classic **'Twilight's Peak'** for an early example of this.

5. **Time-lines** appear in a lot of new scenarios: even if the players sit around doing nothing, events will take place around them. People carry on living their lives. The characters start to feel as if they are intruding on a *community*, as opposed to statues that only move when a party of adventurers enter the room.

Lastly, games such as RQ (indeed, the BRP system) and articles like 'Monsters have Feelings Too' and the 'Uruk-Hai Battle Manual' dispelled the image of tribal creatures as fodder to a bunch of all powerful, super heroic players.

All of these above elements appear in **most** recent scenarios, and have improved the players' enjoyment immeasurably. The one game that has most expanded writing style in recent years has to be **Call of Cthulhu.** The combination of atmosphere and the simple impossibility of writing a straightforward 'hack and slay' plot encouraged a flood of excellent scenarios from **Chaosium** and others.

However, all this leads up to one scenario which appeared in White Dwarf a while back. **'Terror in Trollmarsh'** had all the elements above, and carried with it an atmosphere of doom and terror that totally altered my attitude towards scenario design.

Terror in Trollmarsh had all the elements above, and was superbly written. But the most important point about it was that the actual **system** used was immaterial. Any Role-playing game in a fantasy setting- and possibly those in other settings, CoC for instance- could be used with it.

Why was this? Because the scenario hinged on *tactics* and *detective work*. Doing things had become less important, relative to talking to people and simply thinking. This presented a whole new challenge to the players, and made the adventure more subtle.

The advantages of a good scenario:

In the example just cited, role playing became more heavily stressed; characters' thoughts and utterances became closer in importance to their actions. A huge cast of NPCs, each with a finely wrought personality and a part to play, encouraged real role playing.

The atmosphere was electric. Players could not just attack everything in sight. Their desperate need to know what was going on, and not knowing who to suspect forced them to concentrate, and they became caught up totally in the adventure. Having built up the fear and frustration, the release at the end was totally satisfying.

Where there was combat, it was planned- on both sides: traps were laid and baited, plans were formed and abandoned, the tension built to a climax with a release of concentrated, furious activity.

How to write a good scenario:

I hope the next section will give you a clear idea of the stages you must go through in writing any scenario. Few people actually sit down and say to themselves 'I am going to write a scenario now'; mostly, inspiration strikes, and the scenario develops.

But this might be useful for them too; and it might even be the *cause* of inspiration in others.

What is the first step? Well, you need a **plot**. Any kind of plot: just a vague idea of what the scenario is about.

(Example: A Plague.)

Now you flesh it out. Consider the setting, the society; add details and ramifications: make additions to your simplified plot, until it becomes almost unrecognizable. At times, look for something different:-

[Let's have an environmentalist angle; or more interestingly, an anti-environmentalist angle; Protecting something or other has caused the plague somehow. And let's try and link an addictive drug in somewhere- I don't know where yet. Where are we? A built up area? Inner city? No- the fringes of a city. A benighted, neglected hole, packed out with mystics, intellectuals and philosophers- all poverty stricken.]

Before hardening up the main plot, add a subplot or two:-

[The whole effect so far is depressing- add something contrasting- say a love story. What's the twist? She's mad. No- in the throes of a nervous breakdown; she needs help to recover. Where's the link? The mental hospital is looking after the plague victims. Why? The main hospital has burnt down, and the medics are being

pestered- a religious sect. How is the doctor in charge coping? Not well. In fact, he's got the plague, and he's a druggie (the plague is being spread through addicts' equipment. Not needles, something different). The second in command is being threatened, coerced and blackmailed. He's got problems. The environmentalists have an extreme splinter group. Whatever it is they're trying to protect (let's make it a breed of mobile vegetable) is sold for food. They've poisoned the contents of a shop in which they are sold.]

Note the way subplots multiply. Keep asking questions and finding answers. Now, we have a good selection of lines for players to follow, but none in detail. Time to firm up the ideas and make sure everything works. While so doing, we may find other plots, and additions to the old ones. This doesn't matter. The more the merrier. Make sure everything hangs together; the more links between strands, the better, as it strains the players less to find something interesting to examine:-

[The plague is spread from the nests of flies, with which the place is filled. Two species, actually; one nests in rotting flesh and is harmless; the other nests in special sizes and shape of cavity- found in the vegetables, and a drug abuser's equipment (The flies mistake it for a natural cavity). These things look like big dopey caterpillars and are harmless. Some are kept as pets, but till recently a big industry did exist in eating them. They thrive in an urban situation- adapted to life in the societies of other creatures, then introduced into this human (note I didn't have to specify that till now) culture. Since they came to the attention of the enviromNentalists, their population has rocketed: habit forming, and can enable people to think clearly. It is viewed a little like LSD was in the sixties, without the risk of psychosis and the 'I can fly' bit.]

Now flesh the place out. Imagine scenes and places in the area that you have, and visualise them in detail. Write long descriptive passages of any area of particular importance:-

[The roads bear more resemblance to gutters, and are little used, overhead walkways and catwalks being preferred. Housing is dense and throwaway- one in three is empty. The whole appearance is cramped and cluttered, with occasional hidden, secluded gardens like tiny oases. One older public building sprawls in the middle of this, with all departments (the hospital, library etc.) attached at odd points. The whole place is almost submerged beneath more recent homes.]

Already, you start to see views- a gateway through Public Hall, framed by neat tiny houses. The sun shines, and conversations are exchanged across the streets. But flies darken the air, and a corpse lies in the gutter. The welcoming homes thrust up to the sun, leaving the narrow, muddy street in shadow.

Now, people. Surely the most vital part of any adventure are the protagonists- after all, one of them started it, and it's they who keep things moving. Do you see **people** occupying this world? Are the personalities required in the plot? Set your imagination to work.

*[**Abanam's Troop** play the pubs round here. A motley collection of entertainers, they perform dance, music and comedy, and command a popular following (even if the establishment do look eskance at them). Abanam plays the **Dunnbo**- a sort of misshapen outsize flute. He is shy and reticent, and plays with an embarrassed air- but the fans love it. He is sickly though, and prone to hypochondria; with the plague rife, he fears for his life. Their manager is a stout, florid man; his grin threatens to split his face in two. Short and stocky, he succeeds in being careful with funds while sustaining a reputation for generosity. While seeming frivolous, his mind is usually quick, and his intelligence great.]*

It is worth stressing that these descriptions are brief in the extreme. Each character must have a long, comprehensive description. Nothing helps players to memorize one of a vast list of people more than a clear mental picture of each one, and plenty of startling, unique features to remind them; "oh yes, the one with the warts and the single black leather glove..."

For personality, the only requirements are that you know he, she or it thoroughly. But make sure it's deep: when the players say "ah, a common-or-garden goody-goody paladin" make sure there's more to it: he's a bigot, goes to pieces at the sight of little girls (they remind him of his poor dead daughter) and spends vast sums and long nights in the local red light district. Never let the players generalize your NPCs into groups- little old men for information, barbarians for fights, tuskers for arguments, businessmen in starport bars for patrons, and so on. Your adventures will become predictable.

What next? Ah yes, the maps. When drawing the maps, keep in mind who built this place. A King? A peasant? A god? Or just the elements? So, bearing in mind, what should it look like?

Next point: never let area become standardized if you can avoid it. No ordinary 10x10 corridors' No 'ships engine rooms'. Start with 'are they clean or dirty?' and get more specific. Remember who last used them, when and what for. Playroom for a gang of broo yesterday? Queen's apartments sixty years ago? War zone an hour ago? Little visited Museum room being redecorated?

Always leave the players plenty of routes, and all different looking. Otherwise, they will feel they are being steered into a certain place (disregard this if they *are* being steered towards a certain place) or will start rolling dice to decide which route to take.

Never forget the third dimension! (or the fourth, if you're feeling really ambitious) You have up and down to mess around with as well as the usual ones. This always adds an extra element of uncertainty; and an extra two directions for paranoid players to look in.

Finally, provided you can think of a natural way of doing it, try to ensure that your players don't wander off the map.

By now you are down to the last stage of the scenario: simply filling in the gaps. Your scenario is self contained, self sufficient and complete: no unprepared holes, no props that magically appear from nowhere.

I haven't mentioned the question of where you fit your players into the scenario. This is because, more than any other element, it has no **fixed** position in the process of scenario design.

These initial clues are important, and there are a number of vital requisites. They must be believable.You can't have too many coincidences: players will begin to feel that they have no control over their own destiny (they don't, of course, but they must never realise it!). They must be new: hands up all you Traveller players who are fed up meeting patrons in starport bars! It can get so boring and ritualized. Finding an interesting and believable way in is not so difficult if the scenario stands alone and has pregenerated PCs, but if it fits into a campaign, this can be one of the trickiest parts.

Ideally, there should be a wide selection of ways in: the more there are, the more decisions have to be made, and the more control the players feel they have.

Is your scenario justifiable in every respect? Is it self sustaining? Are plots and subplots sufficiently interwoven? Is every last detail in place? Does a believable ecology exist? Does a real, living, breathing microcosm exist before your eyes/ Hmmm...you may just have finished.

Just one last thing before 'Lights, action and roll cameras': run the whole scenario without any PCs.

All your NPCs leap into action and start running (or crawling, or slithering, or scuttling) around your maps. Watch for a few days; (Gametime, you idiot) does life go on? Is it interesting, even without players? Do people die, never to reappear? Or do they change as time goes by?

Or do parts of the scene repeat endlessly, or freeze, waiting for PCs to enter? In short, does the world exist in its own right, or solely for the players?

If the latter, panic now. Somewhere along the line, you've boobed.

Another point related to this is the interesting results that pop up in the dry run that you can wheel out in the event of (perish the thought) a dull moment.

For instance, does the hairy, smelly, angst and guilt ridden barbarian pilgrim start a fight in the temple? Does the wolf/dog crossbreed catch rabies, and roam the streets? Does part of the dungeon complex collapse? Is there a major fire, flood or earthquake? Is there a riot? Do whole tribes in your dungeon up sticks and move house?

Remember these little events: they could come in handy. Mind you, you'd be surprised by the trouble players cause on their own without any help...

BY ALEX BEGG

FANZINES

NEWIES:

The British summer, unlike the winter, usually shows a boom in fanzine production. This year it seems to have started a little earlier than usual- we've seven this time!

Tunnel Talk is essentially a newsletter for *Tunnels & Trolls*, a long forgotten game. This issue is FREE, but since it's only an A3 folded sheet, major financial losses have doubtless been avoided. TT#1 simply provides gossip and news about the game, but we've been assured that future issues will be much larger and better produced. If you play T&T then you should really pick up a copy.

The Blue Shaboo, is really just a reincarnation of **Angela** (See ADV #8). There's an impressive piece on campaign backgrounds, one on plants and creatures (humans begone!) and a fairly in-depth review of Warhammer FRP. Anyway, it's something of a RPG/Personal zine and there's certainly no harm in checking it out.

Dwarves' Spawn is an off-shoot from its mother, **Doomed Dwarves' Journal** (Spawn- geddit?). Despite the fact that it's been about a year in the making, it doesn't seem to have gained much from it. Spawn contains very standard material (reviews, discursive pieces, a fantasy PBM, and a scenario) and as a stand-alone first issue is pretty good, because the editor has some style, but it's also a little flat and dull. With a little support, it could go far.

Despite the fact that #2 is already out, **Ultimatum** is a relatively new zine which due to its revolutionary layout (it's weird, wonderful and psychadelic!) is markedly different from other zines. Unfortunately, it's a bit too short to provide a satisfactory read, but if you buy #2, you will be able to frighten yourself to death- there's a monstrous photo of a...a... Bardy! (Aarrgghh!!!) Ultimatum is different, and could be well worth a look since it carries a variety of gaming ideas- but for those who've been reading fanzines for a while, they're rather worn already eg. (yawn) alignment.

Apparently we were sent a copy of **Sonic Attack** #1 but never received it. Still, issue #2 is pretty good, with lots of sarcastic humour; Captain Amoeba (cartoon), comic reviews, heavy metal (?- Alex), and even a couple of gaming articles! The humour does wear a bit thin in places, especially where the editors are derogatory towards younger gamers, but overall the zine does manage to avoid the pitfalls of most new zines (i.e. it doesn't copy what's already on the market).

Next come the best of the new zines. The first of which is **Pink Elephant**, a neat package from the ex co-editor of *Sacrificing the Goat* (this guy's got a thing about names!). Pink Elephant #1 is pretty useless if you don't play **Call of Cthulhu**, since there's a massive modern-day CoC scenario here which is both well-produced and thought out- the action takes place in the docklands of London as well as a quiet part of Shropshire. That aside, there's a short story, reviews and chat. This shows promise if Andrew can keep it up, and at 35p. for 36 pages is a real bargain too.

The last (and most impressive) new zine is **Opus Quarterly**, a zine devoted to "encouraging SF, fantasy and horror, in art and the written word". Each issue will carry stories, poetry and art from all manner of people ranging from newcomers to aged (?) masters of the stuff. This particular issue has horror fiction, SF humour, strange fiction and a piece of SF by Gary Kilworth (the pro-writer)! There's also news and reviews, and all well-presented. Definitely one to check out for those of you who like their fiction strong and strange. They pay for contributions too!

SETTLERS:

Phew! Moving swiftly on, the theme this issue is on 'newish' fanzines, ie. those trying to settle down and get into their stride...

Intellect Devourer #2 has finally appeared, and is a massive 96-page affair, though this is deceptive since it's printed on only one side of A5 pieces of paper, and much of the text is unreduced (thus providing you with a handy notepad as well as a fanzine!). This one is a Stephen King special, and takes an in-depth look at his works (on paper and celluloid). The rest is taken up by Car Wars and Maelstrom stuff- if you play these somewhat neglected games then you may well find something of interest in ID. The film coverage is good, too, though suffers because it's out of date most of the time (thanks to the zine's irregularity).

Bubonic Plagiarist #3 fits its name quite well as it appears to be suffering quite a number of ailments, the main one being a distinct lack of originality. The scenarios (for Traveller, Paranoia and Toon) don't really grab the imagination, and the articles fare little better, coming to a climax with 'The nomenclature of names'. One of the strong points of the zine is its heavy metal coverage, this time (Hey, what's the- Alex) including Deep Purple (Oi! This zi...- Alex) and Hawkwind gig reports (Hey, what do...- Alex) and a Magnum interview (Humph!- Alex). Plagiarist has some nice touches, is even funny in places, but needs an overhaul.

I Don't Wanna Go Back In The Box #2 (Well, they call it #3 but it isn't) arrived just after we did the last column. It sees a massive improve- ment over #1 as the bits which try to be funny actually pull it off this time. Lots of satire, humour and fiction combined with great art and layout create a very readable zine. Of particular note is *"The Function"*, an AD&D scenario where the PCs have to protect a wizard at a party he's throwing (which turns out to be quite tricky...) and *"Diary of an Ill-Fated Hobbit"* We heartily recommend this one!

The last of the 'Settlers' is... ah... do I have to do this, Alex? (Shut up and get on with it- Alex). **Cerebretron** has reached #3 and is supposed to be an SF zine. 'Supposed' is the operative word since #3 deals with a certain **H.P. Lovecraft** and his **Dreamlands**, since Alex believes it fits in with SF. Personally, I think he's wrong, but

BY ALEX BARDY

F O R E V E R ?

since he's the one with the axe at my head there's not much I can do about it! Still, there's quite a lot for those interested in the idea, as well as a **M. Price** titled 'The Deprogrammer' **and** the fully comprehensive 1986 Fanzine Poll results. Normal service will be resumed in #4, so us Lovecraft-haters will be spared...

PICK OF THE CROP:

Enough of that, and now a couple of zines to watch out for... **COD** used to have a reputation for wonderful discursive material, but has recently picked up a new one for wargame coverage with #9. This issue has fiction, reviews, an introduction to wargames, a wargame scenario and a brief article on weather in RPGs. COD is one of the more established fanzines around at the moment, and it shows- it's good, nice, but perhaps a little 'samey'. Worth a look.

Imazine #17 is dominated by a huge and rather unusual superhero scenario. It contains a strong plot and well-developed NPCs, and should prove great fun to play. RuneQuest 3 and Warhammer are done over in the review section, and 'Digger' provides lots of 'shaggy dog' stories. Imazine is great value at 75p. especially considering the flash glossy paper and the new typesetting.

NEWS:

It would seem that **Rage In Eden** and **Theatre Of Pain** have folded. **Amulet** is going fully professional in the summer (apparently to compete with both **Adventurer** and **White Dwarf**). **Telegraph Road** is also set for a big change- this time to cover more general FRP stuff and drop the christianity bits. **Sound & Fury** #5.5 (-?) is out soon- James Wallis' farewell issue. James will be reappearing in **Adventurer**, though, as 'official TSR™ reviewer.

Also, **Inane Depths** is coming- it's heralded as 'The Private Eye of Fandom', and the editor's name remains a mystery. Also, apparently all submissions go through quite a few hands before reaching the Editor. Sounds pretty ominous, huh! Watch this space!

ZINE PACK:

The **Adventurer Fanzine Pack** offers an opportunity to get five or six of the better fanzines in the hobby, at a reduced overall price of just £2.80. Most packs will contain a copy of **SLAVE** (while stocks last!), which provides a rundown on the range of fanzines in the hobby today (invaluable if you are looking for particular systems or subjects).

Price includes postage (add an additional £1 for overseas readers - including Eire), and all cheques/ postal orders should be made payable to **BEN GOODALE**.

RELEVANT ADDRESSES:

ALEX BARDY,
28b Gladsmuir Road, Archway, London N19 3JX
(Editor of **Cerebretron** #3 now out @ 75p (60 pages)- SF/SFRPG and editor of **SLAVE** #1 out now @ 50p- zine directory)

BEN GOODALE,
Cairnmore, Crianlarich, Perthshire, FK20 8QS
(Editor of **Utter Drivel**, #7 Team-up now @ 80p (60 pps) and editor of **SLAVE**)

TUNNEL TALK
Simon Hanks, 3 Orchard Close, Kingswood, Bristol, BS15 2TF
(Free- 1A3 sheet)

BLUE SHABOO
Brian Duguid, 67 Delgaty Crescent, Turriff, Aberdeenshire, AB5 7GD
(40p. 20 A5pp)

DWARVES' SPAWN
Craig Spence, 50 Auckland Avenue, County Durham, DL3 0LH
(40p. 32A5pp)

ULTIMATUM
Tom Lynton, 28 Florence Road, Brighton, Sussex, BN1 6DJ
(25p. 16A5pp)

SONIC ATTACK
Grant Scanlan, 1 Dale View, Riverdale Est., Cockermouth, Cumbria, CA13 9EN.
(65p. 32A5pp)

PINK ELEPHANT
Andrew Bonwick, 599 Etruria Road, Basford, Stoke- On-Trent, ST4 6HP
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Michael Hearn, House 2, Broxbournebury School, Broxbourne, Herts. EN10 7PY.
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INTELLECT DEVOURER
Dave Hughes, 104 Highcliffe Road, Wickford, Essex, SS11 8JX.
(75p. 96A5pp unreduced, printed one side only)

BUBONIC PLAGIARIST
The Colonel, 42 Park Hill, Ampthill, Bedford MK45 2LP
(60p. 44A5pp)

I DON'T WANNA GO BACK IN THE BOX
J.J. Smith, 50 Pentland Avenue, Port Glasgow, Inverclyde PA14 6LF
(50p. 32A5pp)

COD
Ralph Horsley, 74 Aeron Hall, C.L.W., Llanbadarn, Aberystwyth, Dyfed, SY23 3AS
(50p. 32A5pp)

IMAZINE
Paul Mason, Top Flat, 19 Rusholme Road, Putney, London, SW15 3JX
(75p. 24A4pp)

SEE YOU NEXT ISSUE WHEN THE THEME WILL BE POSTAL GAMING IN ZINES.

Play By Mail

BY WAYNE BOOTLEG

Let's start this month's column off with a bit of news. First off, the long awaited **"Mob Boss"** rules have finally arrived for **K.J.C.'s "It's A Crime"!** and they have been circulated to the players who qualify for the position as **"Boss"**. The way you qualify is not as cut and dried as it would initially appear. Not only do you have to have at least 400 notoriety points, 30 blocks under your control, 13 pro street fighters, 5 submachine guns and $5000 in cash, but you also have to be the top gang in your area. The game map is divided up into fairly large squares, if you are the gang that exceeds the qualifying conditions the most in your square then you will become "Boss". This is welcome news as it means that even if you are not in the most notorious hundred gangs, you still have a chance to become a "Boss".

There are many new actions for you to issue at boss level, which can really affect the other gangs around you. For example you can send your Enforcers (basically pros equipped with machine guns and a better combat value) to terrorize a gang, and this will probably result in the gang losing control of the block. You can also map large areas of turf, give gangs money and hire a hit man to wipe out another boss. This really comes in handy, as you can try to knock off all the other mob bosses and become the "Godfather" of the city. Your objective as Godfather is to acquire over 80 mob businesses and you have to hold onto them for three weeks. This is no mean feat as your fame as Godfather is spread to EVERYBODY and you can bet your bottom dollar that you will be attacked by everyone !! It sounds like it could be fun!! At present Boss Level is free to play, but bets are already being taken on how long this will last. I predict that it will cost £1.25 to play boss level in about one month's time (This article was written the first week of May.)

In the near future I will be writing tips in this column about boss level, as your favourite P.B.M. reviewer has managed to become a gang "Boss" in game #1 of "It's A Crime" and is doing very nicely, thank you.

By the time you read this the First London joint "Crasimoff's World " and "It's A Crime" meet will have taken place. I will bring you a full written report and possibly have some pictures, decency and Ste permitting!!

If you are interested in playing in a future game of "It's A Crime" contact: **K.J.C.Games** P.O. Box 11, Cleveleys, Blackpool, Lancs. 5YF 2UL

In return they wil send you a rulebook, start up, print out for free and you will also receive two free turns.

There is a new P.B.M. that has come to my attention called **"Door To Akapl"**, run by Crystal Dragon. I haven't played the game yet, but I intend to as it looks OK. It's a single character, hand-moderated fantasy game set on the island of Kvendhalar.

The history of the island is one of war-torn strife with evil magic users employing chaotic undead armies to wipe out most of the good people. However, the good people fought back (Boo, hiss!!) and defeated the magic users. Or did they? At the present moment, the island folk are spread out all over the place, with the humans centred mainly in the south. However, there are many other races populating the isle, including dwarves, elves, and shadow demons, to name but a few.

The 21 deities that exist may take a highly active role in the world's future, and it is not unlikely that at some point your character will encounter one. It's also quite possible that in times of dire need, you can call upon your deity and may get a response. I found it a pleasant change that for once the god of death is regarded as neutral and not as some really evil monster. Anyone worth his salt will automatically guess who my character is going to worship!.

The rulesbook is quite basic, with no artwork, but the actual rules are well explained and not too complex. The spell system is straightforward, and the history believable and you get a choice of movement modes.

All in all, "Door To Akapi" looks like a good introductory PBM on paper, suitable as a 'try out' for newcomers.

The start-up fee is usually £5.00 with further rounds at £1.50. However, **Adventurer** readers can start up for only £4.00 if they write to:-
Crystal Dragon, 135 Priests Lane, Brentwood, Essex, CM15 8HJ.
And mention that you saw the review in Adventurer.

Finally, on the news front, **Jade Games' Arcadia** is no longer running. The reason for this is NOT because Jade Games are in trouble or have stopped trading. It's because **KJC Games** (It's A Crime, above) believe that Arcadia is very similar to their game **Earthwood**, and that it has infringed their copyright.

Not being a legal expert on copyright (or anything else for that matter) I cannot really comment on the matter directly. However, I would advise all you people out there who are contemplating starting up your own PBM game to tread very carefully and watch what you're doing. I do know enough about copyright to inform you that, once you get into the deep murky waters of copyright, innocent or guilty, you're on a very sticky wicket. I get a lot of letters each month asking the best way of starting up a PBM game and asking for tips of the trade. I always reply (if there's an SAE) that you should try and be as original as possible. I've had many rulebooks sent to me for upcoming games that are nearly direct copies of large, long-running games. These are promptly thrown in the bin, as the last thing I want to play is a copy of a game I'm already playing and enjoying.

I am all for people starting up their own games, and I intend to do a future column on how, and how not to go about it. However, believe me, whilst playing a P.B.M. is fun, running a P.B.M. is hard work and not that financially rewarding.

Anyway back to the "Arcadia" issue. I know the directors of both K.J.C. and Jade Games very well and wish them all the best. Now that their differences are solved I hope that they can bury the hatchet and get on with running P.B.Ms for us to enjoy.

The up to the minute news on Jade is that being the professional company they are, they immediately bounced back with a new computerized P.B.M. called **"Shattered World"** (reviewed last issue) and have another couple in the pipeline. All people who had credit in "Arcadia" can either ask for any credit they have to be refunded or have their credit transferred to Jade's new game. I advise the latter course of action. Jade Games can be contacted at:
Jade Games, Freepost, Southsea, Hants., PO4 0BR

Well that's it for another month. To close I would like to mention to Graham Stock, the legendary **Lifebane** in **Saturnalia**, that the one and only **Coup De Gra**, Duke of Death is now No.2 out of over 1000 players in the Sloth enterprises official "Well Known Fifteen" fame table. He has also been confirmed as the No.1 evil guy on the Planet. Also if Graham thinks I can run an **Adventurer** P.B.M. he must be kidding!!

Also, I would like to thank Darren Farooq, Ian Hallows, Dave Cooksey and all the other people who wrote either to me or the magazine asking where my column was and demanding its re-instatement. The reason why there was no column in issue 8 was because of some technical deadline mix up.

See ya in thirty. (deadlines permitting)

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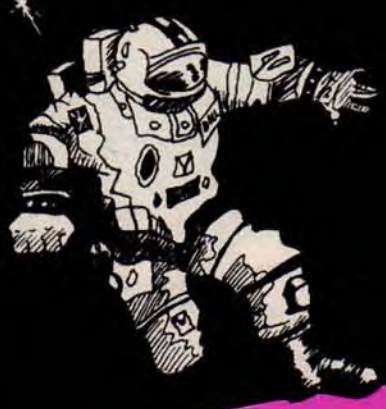

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Star Trek PBM. Send Character Sheet & S.A.E. to; **Gary Wright**, 12 Dain Close, Dukinfield, Cheshire, SK16 5PB

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PBM. -The Chronicles 'of the Knights of the Avalon'. A new one hundred player, fantasy, computer moderated play by mail game from **Jade Games**. Start up is free with further turns from 70p. For free start up write to Jade Games Freepost, Southsea, Hants, PO4 0NA (no stamp required), enclosing an SAE.

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Sean Kavanagh, 82 Clifford Ave, Beeston, Notts, NG9 2PX

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MESSAGES:

Mark Wilsher, Dig my dogma! - from Steve. Hey, like wow!

FLINTSTONE FIREFORGE didn't pay his bill (£10) -Kiri Bombatre (innkeeper).

Adamite Seerlance is a plebasonic oike-bucket! - The Sorrendale elves.

KIRI BOMBATRE serves scuddy ale! - Flintstone Fireforge (unhappy customer).

Mein KOPFSCHMERZEN

A POLL-ING!

Are you 18.9 years old? If you are, you are an average **Adventurer** reader, according to the results of our 1987 reader poll, in which all readers weighed in at between 9 years and 46 years. Most of you were actually aged 16, but the average was bumped up thanks to the large element of 'old timers'. 96% of you were male and 89% of you always *buy* Adventurer, but you don't always *read* it!?

The favourite issue by far was issue #9, followed closely by issue #5, the controversial vampire special! Least among your favourites was issue #2. The best cover we've used, according to the poll, was issue #1, which just beat #6 into 2nd. place.

The best editorial features were ranked as follows:-

1. Shop Window	2. Town Crier
3. Live By The Sword	4.Once Bitten
5. Figures Front	6. Fiction
7. Voyages Beyond	8. D3
9.Whiplash/Fanzines	11.Play-By-Mail
12. Bomber	

There's more results coming out of the computer next issue- the next thing is deciding what to do with them!! But rest assured, I'm sure you'll let me know.

NOVEL HORROR:

Good news for mythos fans this month- **Grafton** books are to re-release *August Derleth's* "Masks of Cthulhu" and "Trail of Cthulhu" in June 1988, as well as reprinting the two books of "Tales of the Cthulhu Mythos" by *Lovecraft* et al. in an 'omnibus' edition (due in Sept. 88). Also, they'll be printing "Cthulhu: Tales of the Cthulhu Mythos" edited by *Ramsey Campbell* for the first time in this country- and you heard it first in **Adventurer**.

The new *Brian Lumley* books planned for 1987 release include "The Burrowers Beneath" and "Elysia", which stars Titus Crow, David Hero and Eldin, etc. in a collective adventure in which the stars are right, and *Cthulhu* and his minions are set free!

IN THE RED CORNER...

We had the opening of *Games Workshop's* retail store in Liverpool, a mere stone's throw away from the *Games of Liverpool* giant 3-storey store. An **Adventurer** spy went along on the opening day to see what all the fuss was about- the most exciting thing there was **Thrud's** alter-ego *Carl Critchlow*, trying not to look too much like the official GW staff (easily recognisable by their *Citadel* badges and mormon-ic appearance!). Carl was happily signing autographs, magazines and sketches of Thrud, who has apparently been starring in White Dwarf as a means of saving up to buy a new motorbike! Other noteworthy personalities were there on the day, interspersed among hoards of Citadel figures, Rogue Trooper and Warhammer games, Citadel figures and rubber-masked monsters from **Mythlore**. And Citadel figures.

Apparently, business was booming at GoL, who reported the busiest day this year, with lots of second-hand trade-ins on Workshop games. A case of competition being good for the trade, and long may it continue!

GLOOM AND GLUM:

In The *Town Crier in Adventurer #7*, we told you of Iron Crown's plans to produce a rolegame based on the film *Brazil*- oops! According to Chris Christensen, ICE's sales manager, this came as a complete surprise to them... sorry chaps and all that...but it was a good idea, yes? ICE's latest releases for MERP are The Mannish Races (Lords of M.E. Vol. 2), Ents of Fanghorn and Brigands of Mirkwood, bringing the total number of MERP products to... well, a lot.

SUMMERFEST:

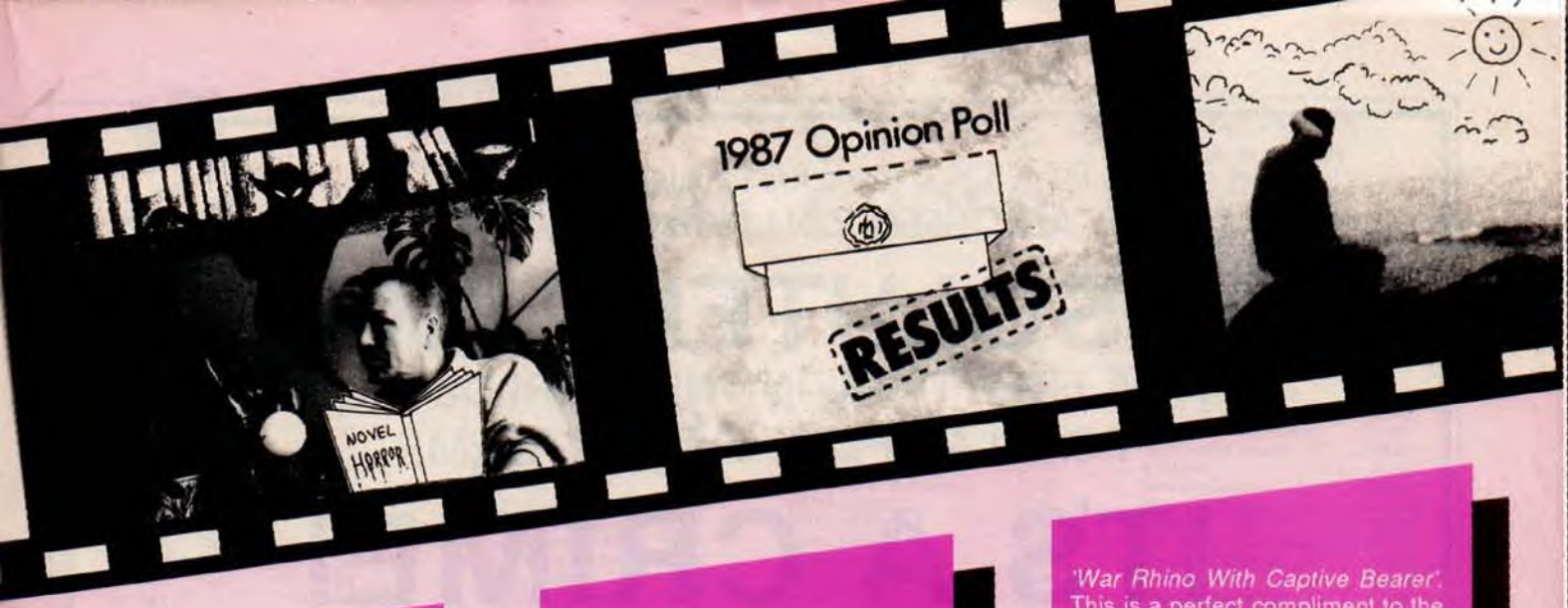
This is the name given to the 1st. National Live Role Play (NLRP) Camp/Convention which takes place on August 29-31 in Nottingham, and is organised by *Fools and Heroes*, the national LARP society we told you about in Adventurer #8- this claims to be an independent, amateur society which aims to unite the LARP clubs up and down the country, and this is their first attempt at organising a major national event; they promise trade stands selling weapons and armour, costumes and handicraft materials for costume-making, etc. as well as LARP adventures, a free barbeque, displays, etc. for £5 (£4 to Fools & Heroes members). If you're involved in LARP, or would like to be, write to:- **Summerfest '87, 152 St. Aidan's Close, Sheffield, S2 2NQ.**

TERRAQUEST:

This is yet another LARP company, who meet at Monkton Farleigh Mines near Bath. Membership costs £15 per year, which includes insurance, newsletters and a basic adventure. £6 of this is refundable should you decide not to join afterwards. Adventure prices range from £6 (3 hours) to £35 (24 hours). More details from:- **The Adventurer's Guild, Monkton Farleigh Mines, Monkton Farleigh, Wilts.**

AMERICAN PIE?

There's so many rumours and



new ideas (and companies) coming out from the States at the moment- firstly, there's the news that *Tadashi Ehara* is taking complete control of his magazine *Different Worlds* now that *Sleuth Publications* no longer have any input. To compliment this, they're also planning to re-issue Professor M.A.R. Barker's *Empire of the Petal Throne*, one of the oldest fantasy rpgs (1975), and one with a cult following and pedigree reputation- the new version is a one-volume book with a colour cover.

The new company, called *Different Worlds Publications*, also plan to distribute *Judges' Guild* and *Gamelords* proucts- we wish him the best of luck with this 'hobby-oriented' venture and the success of DW as an independent.

Then of course there's E. Gary Gygax's *New Infinities Inc.*, for whom the Don, Turnbull (ex of TSR UK) now takes pride of place as 'chief executive'- their first products include the novel *Sea of Death* (starring Gord the Rogue) and *The Convert*, a generic Fantasy Master adventure by *Frank Mentzer*. And I eagerly await *Realms of Adventure:* the monthly journal to show us all how good a gaming magazine can be!!? There's copyright problems looming on the horizon with TSR, however; you'd have thought there had been enough in the way of legal wrangling recently.

Another U.S. company, *Mattmark Publications*, are attempting to organise a 'design-a-dungeon' competition, whereby all entrants must send in $5, and the winner earns himself a $500 cash prize. Sounds neat, doesn't it? Their future intended publications include AD&D modules (lots), fantasy greeting cards, a *definitive* guide to painting miniatures, a generic rpg system, a board game *"Supernatural Investigator"*, character folders, GM aids, a strategic card game, computer games, lead miniatures and a magazine! Hmm. Very enterprising. Very optimistic, too.

FAIR DOS:

Gamesfair '88 is definitely on next year, and don't believe otherwise; that's the message from TSR this month, who report that it will be bigger and better than ever, with even more things going on at this annual Reading convention. It is set for 8-10 April '88, and ticket prices will be announced this coming October, so get your wallets ready.

Other TSR news:- the imminent arrival of the new *Top Secret* is causing waves of excited anticipation (honestly). Priced around £9.95, it is totally revamped, and includes a 96-page rules book, a 64-page additional rules book, a 32-page equipment book, a 32-page scenario mission, maps, character figures, character dossiers, administrator's screen and dice! All this in a large box (it'd have to be!) Due in August is the *Forgotten Realms*, which is rather more basic with 2x 96-page books and 2 full-colour maps, for £9.95.

KILL STICKERS!

The latest offerings from *Steve Jackson games* are *Kill Stickers* for Car Wars players; the idea is, display a kill sticker and the world will know how many battles you've won when you stick them on your car, bike, truck or wheelchair! Utterly sick. And no doubt highly successful. Correspondingly, S.J. Games are re-working Car Wars to bring out Mini Car Wars, a complete, quick version selling at just $1. Meanwhile 'Big Car Wars' has been put together with GURPS to create Car Warriors! Apparently, 1st. edition GURPS sold out of its 10,000 print run; the 2nd. edition is now upon us. Errata and rules for 1st. edition owners are available, though. Future GURPS releases will be GURPS space, GURPS horror, and GURPS oriental.

MARTYN TETLOW'S SMALLS:-

Hot from **Grenadier UK's** molds is the latest in their Master-piece Edition series, the *'War Rhino With Captive Bearer'*. This is a perfect compliment to the others in the series and comprises a skeletal rhino the size of an elephant, carrying a howdah which contains a large bolt-thrower and crew. What makes this model so unusual is that the creature's rib-cage is fenced off at both ends to create a locked cage, imprisoned in which are four downhearted captives. I would not recommend this one for go newcomers as assembly can be quite tricky, but experienced modellers will be able to really go to town on it (though not literally; it would cause havoc in rush-hour traffic!)

Tabletop Games have released several mounted adventurers (from the old *Asgard* range); these include three mounted dwarves, one of whom is a king, a mou- nted hobbit and (would you believe?) a mounted gnome in chainmail! Mounted humans include a fighter, wizard and clerics, and there's a quite spectacular mounted knight.

Dixons miniatures have expanded their fine oriental range with a new selection of ninjas, all displaying Dixons' attention to authenticity right down to combat stance. Two are unarmed, one kicking, the other fending off a kick, whilst the remainder sport a variety of weapons, including a chaos ninja wielding a staff. Two I found particularly unusual are those armed with 'Tonfa'- not knowing what Tonfa are, and being an ex-builder, I reckon they are actually Japanese plasterers, armed with plasterer's floats! *Trevor Dixon* reports that he's now designing a new range of dwarves, but insists they won't be **ninjas**!

FANTASY FOR CHARITY:

Mr. Van-Cauter of Herts. has informed me of a 48-hour gaming marathon he's involved in- it takes place on 24th.- 26th. July and they hope to raise £1000 for Cancer Research. Last year, the same group raised £300+ for Save The Children; your support would be most welcome, and spectators are invited.

BY STE DILLON

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NEXT ISSUE.....

Well, there's an interview with **Bob Shaw**, winner of this year's BSFA awards for his book "The Ragged Astronauts", the concluding (for now) episode in our **Scatophaglum** campaign, a scenario for BattleTech, and the first part of the **Carnacki** story by A.J. Bradbury- well worth a read, especially if you're into gothic horror. There's also the penultimate **Whiplash** episode, which reaches a great crescendo.. in time for our supernatural isssue, #13, which will include the special *Brian Lumley/ Ste Dillon* team-up scenario and other theme articles.

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WELL, HARROW ME STUBBLE! IF THEM AIN'T BE **ORL GROWED** IN A DAY

ARR, GRUNT, THEY BE BIGGUNS TOO! YURK

ONCE BITTEN PRESENTS ATTACK OF THE DEVIL-TURNIPS

OI SHOULD HAVE KNOWN IT WERE TOO GOOD TO BE TRUE, IT BE ORL ROTTEN AN SCABBY

BLAT

DON'T TASTE TOO BAD THOUGH

ALL OF A SUDDEN I FEEL AN IRRESISTABLE URGE TO BECOME **COMPOST!**...

..I'LL JUST GO AND ROT DOWN FOR A YEAR OR TWO

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NOW WHAT CAN I GET FOR-- WHAT'S THIS?..LOOKS LIKE TURNIP'S ON THE MENU TONIGHT... AND I'M FIFTEEN GROATS RICHER!

IN A DISTANT REALM, AT THAT MOMENT
HI, WOWSER MAMA THROWS A GOOD PARTY HUH?
CERTAINLY. BUT THREE WEEKS IS A BIT LONG
ALL THIS EXOTIC FOOD IS TOO RICH FOR ME. I LONG FOR THE SIMPLE FARE OF SCAT... SOUR ALE AND ROOT CROPS.
WOWSER PRIES WHEK AWAY FROM THE REVELRIES..
BACK TO SCAT? NOTHING SIMPLER. SEE YOU, WOWSER
WEIRD...THAT BLOKE ON THE COMPOST HEAP, ...HUMMING.
BUT IT'S GOOD TO BE BACK IN OLD SCAT...
I CAN ALMOST TASTE THE VICTUALS FROM HERE
MM-MM
MUST BE A NEW CRAZE
EVENTUALY, AT THE
Once Bitten
SPECIAL: turnip in a basket 11gr.
MENU
PRICES INCLUDE PURCHASE TITHE
turnip soup
turnip roll
ploughman's turnip
turnipburger
ditto + chips
turnip turnover
turnip surprise
STUCK FOR CHOICE
RECKLESS AND STUPID BEHAVIOUR ERUPTS AMONGST THE INN'S DINERS
OH YES, I USED TO BE SKULLCRUSHER TO DUKE VIK, BUT NOW I'M FREELANCE. BUT I'VE NEVER HAD FOLK PAY FOR THEIR OWN..
AND THAT'S THE WAY TO GET YOUR HEAD IN A BOTTLE
ME NEXT
SLAT
FIDDLESTICKS! I'LL HAVE TO JUMP AGAIN
ME TOO
NEXT TIME I'LL HAVE SOMETHING

VOYAGES BEYOND

WENDY GRAHAM INTERVIEWS TERRY PRATCHETT

A long time ago in a magazine far away, I predicted that a certain book could take off in much the way **Hitchhikers Guide to the Galaxy** had. In fact, I was so impressed by the book that I despatched a colleague to interview the author.

Well, okay, it wasn't a long time ago, more like a couple of years, but I can claim to be one of the first to recognise the talent of **Terry Pratchett**, creator of the **Discworld** and lover of the word 'actually'.

Since then, I've been telling everyone I've come across that they should read **The Colour of Magic** (£1.75), its sequal **The Light Fantastic** (£1.95) both of which are **Corgi** paperbacks, and more recently the third book set on the flat world balancing on the back of the great turtle **A'Tuin** (sex unknown); **Equal Rites** (**£9.95** hardback, published by **Gollancz**).

But who is Terry Pratchett? Well. he's a 38-year old journalist at present working for the Central Electricity Generating Board, is married, with one daughter aged 10. He wears leather trousers and badges proclaiming his age, and is much addicted to sprinkling his conversations with 'actuallys' (some of which will pop up in the course of this report in spite of my attempts to control them- a bit like **Discworld** magic...)

Colour of Magic wasn't Pratchett's first published work by any means. His first SF short story was published at the unbelieavably early age of 13, and was, he says, a terrible thing to happen as he then had to go away for five or six years to learn to write.

This he did by training on local newspapers, covering the usual everything from news to features, before transferring to his present-day job with the CEGB based in Bristol, where they have more nuclear reactors than any other region. This tends to make his days busy.

Before Colour, there were **The Carpet People, The Dark Side of The Sun** and **Strata.**

—▲—

"I have to confess that I'm not actually a writer. That's a terrible admission to have to make, especially when you're actually producing books, and people are asking you to sign them, but I increasingly see guys like **Ian Watson** and **David Brin**, and they can use long words like *corrugated iron* and *marmalade*, and talk to me about sociology and philosophy, and I don't understand any of this stuff because I left school when I was about 17 and got a job on a local paper.

"I always wanted to be a journalist and I knew that the only way I could make a living writing fiction was to get a job as a journalist.

"I worked on the provincial press for years and years and years, then I began to be very good at fiction, and got a job as a press officer with the CEGB in the area that contains most of the nuclear power stations.

"In that time, I've produced a number of books without ever buying a copy of **The Writers' and Artists' Yearbook**, or looking at that list of 50 synonyms for the word 'said' or indeed anything about the craft of being a writer.

"This has actually concerned me because I've been asked to give talks to writers' circles- I don't know if you've ever come across these things; they're people who in their hearts are genuinely and definitely writers. They have bought **The Writers' and Artists' Yearbook**, their pencils are nice and sharp, they've got reams and reams of paper, they've read all the instructions about what to do. But they don't produce anything- and quite often they're not capable of it, but that doesn't matter; what you're actually good at doesn't define what you really are, and in their hearts they know they're writers.

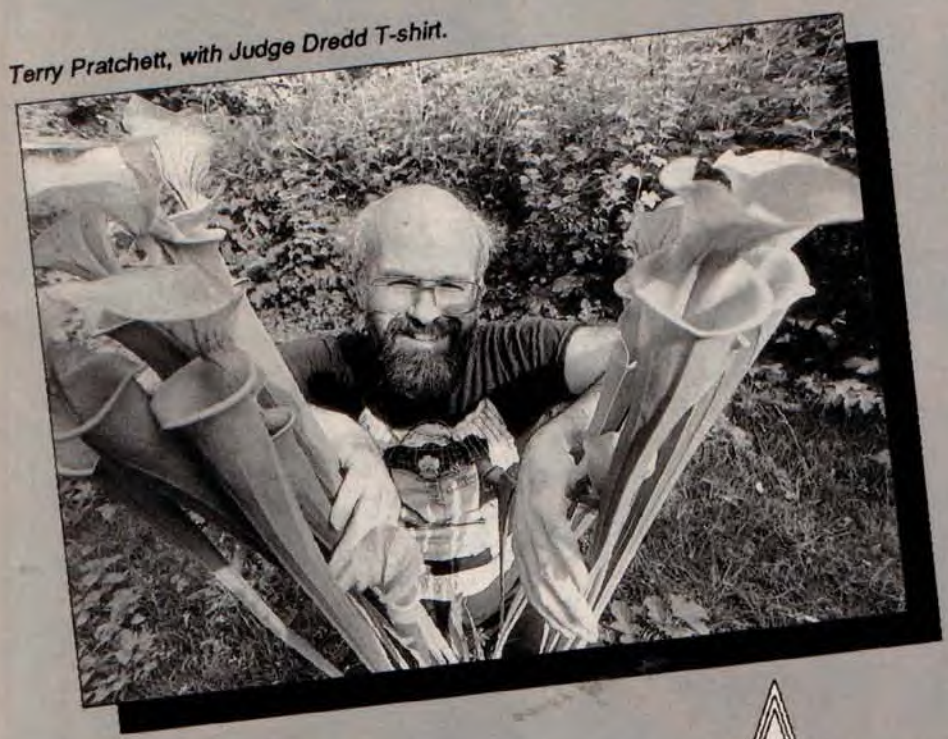
"In my heart, I know I'm a hack. For years and years I've been producing stuff at short order for newspapers, and novels- which are just longer and take six months.

"A few months ago, I wrote **The Colour of Magic**, and much to my amazement, people began to like it and it began to sell in reasonable quantities. So, out of a desire to please my public, and even better, a desire to make money before anyone cottoned on to what was happening, I wrote **The Light Fantastic.**

"I sort of got into the swing of things and wrote **Equal Rites** (The paperback is due in Autumn), and by then there was no stopping me and I produced **MORT.**

"Round about November last year, being a PO for the nuclear power industry at a time that had contained the worst nuclear accident since the Windscale fire, the Chernoble accident, I also found that in the same 18 months I produced three full-length books, and the bolts were beginning to come out of my brain.

"So I actually stopped writing in November and I swore I'd give it up. I did... for 23 hours. That's when I bought the new word processor which I was trying to learn how to handle, and had to find **something** to do with it. Before I knew



Terry Pratchett, with Judge Dredd T-shirt.

where I was, the first few pages of **Sourcery** were written. Great things word processors- there's masses of things you can do if you don't actually want to write!

"After not caring much about writing too much for years, I got myself into a dreadful habit of continually writing. I'd even worked out that I had to write 400 words on average every night. That starts to mean that your daughter calls you uncle...

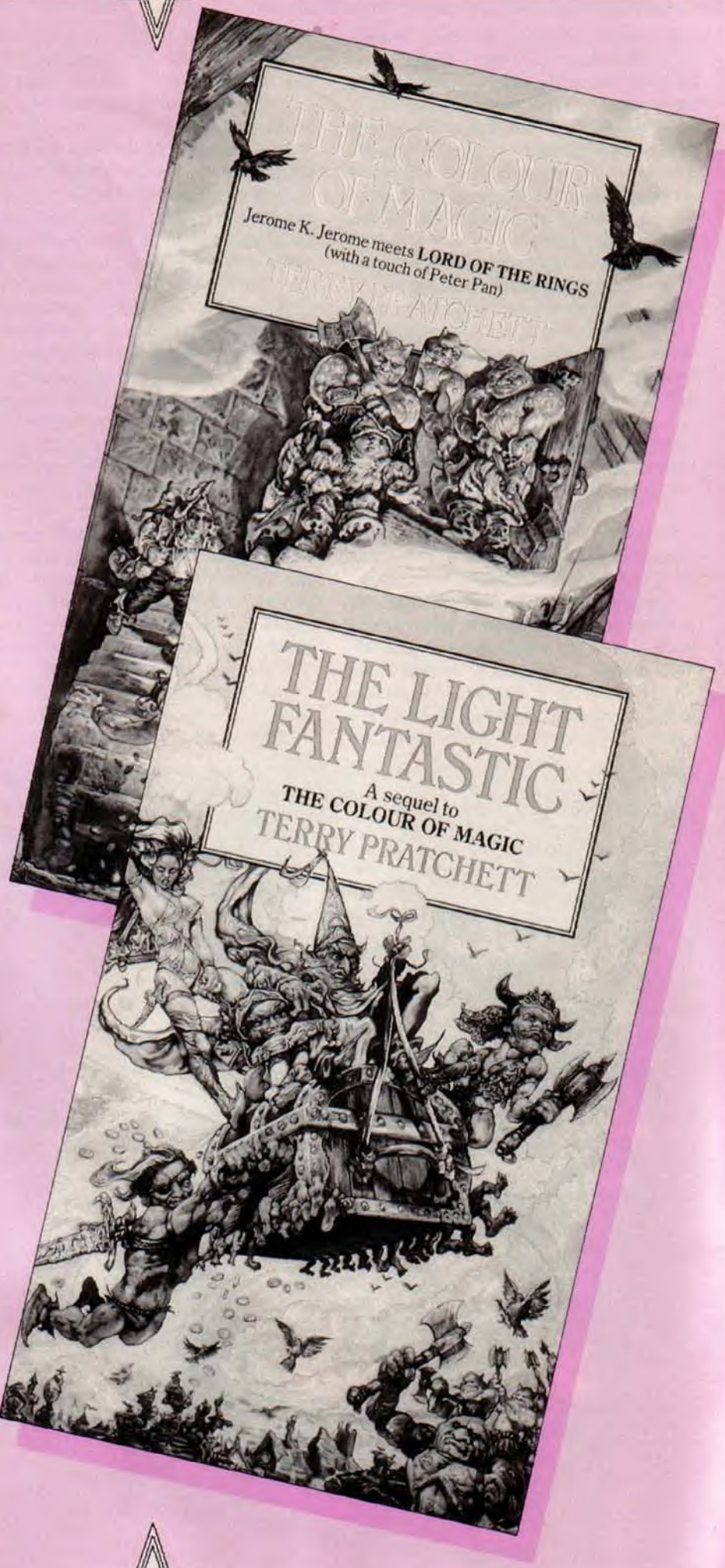
"What got me through this time, so I could write and earn money, is that the eight reactors on my patch have a habit of going PHOOM at fairly regular intervals, and that builds up such a wash of adrenalin that it would need the Aswan Dam to hold it back, so I channel it out through the keyboard.

"For example, one Friday we lost eight tons of gas from a reactor:- trivial, hardly important, no radio- activity to speak of in any shape or form, but I knocked off that night and sat down at the word processor and didn't actually 'come round' again till about 3am Sunday morning, when I actually stopped writing and I'd produced the last third of **Equal Rites** on a diet of hot sweet tea, one slice of toast and an awful lot of adrenalin. One day, there might be a melt-down and I should be able to get a trilogy out of it!"

The press officers of the CEGB seem to be unique at present in that they must be the only POs who are required to pass on the bad news to the press- and Terry's office's record for calls was 80 in one hour!

Many people's favourite character in Terry's books is **The Luggage**, the multi-legged cabin trunk which is made of sapient pearwood and which started out belonging to tourist **Twoflower**, who gave it to wizard **Rincewind** when he went home. Besides its thousands of legs, the Luggage has more than its fair share of style, unswerving loyalty, and the ability to convey its feelings without moving a knot of wood or hasp, as well as being able to ingest and exgurgitate at will.

"One problem was that having sussed out that commercially The Luggage was a big pull, I tried desperately in Equal Rites to include it, but the plot threw it out again. I tried again in book four (MORT) and the plot this time *refused* to accept it after about the first chapter, so with book five (Sourcery) I said 'no messing'. Day one. Page one. Bong. And it has stayed in at the moment. It's actually falling in love at the moment. I don't even know what sex it is...


THE COLOUR OF MAGIC
Jerome K. Jerome meets LORD OF THE RINGS
(with a touch of Peter Pan)
TERRY PRATCHETT
THE LIGHT FANTASTIC
A sequel to
THE COLOUR OF MAGIC
TERRY PRATCHETT

"But there is no sex in Sourcery. There's love. They can coincide, I understand. Rincewind is going to fall in love with the same young lady, which could turn out to be a problem. From Equal Rites I've started introducing sex (my memory's coming back). Not a whole lot of sex, but the vague suggestion that there may actually be sex at some point, or has been at some point.

"People love The Luggage, I don't know why. The thing is totally malevolent. It hates everything that lives and moves. It's got style, but it dominates. It's got thousands of little legs but I don't even know what happens to things that get eaten by it."

For many years, Terry was 'into' D&D, both as a player and as a DM, and it was through this that The Luggage was born;-

"I invented The Luggage as a D&D character. Originally, it would obey 9 out of 10 commands you gave it.

"I also claim to be the first person to put a lavatory in a dungeon. Most people know to look in the cistern, which is an old '60s dodge. I remember when I first discovered D&D, in the early '70s, walking home in an absolute daze, thinking this was it, this was a whole new art-form and I had to get into it.

"Another Disc- world thing which was influenced by D&D; have you ever come across the monster known as the *Dear Little Girl?*

"She radiates sweetness and light. Whenever you come across her you wanted to please her, to make her happy, so all the adventurers would come across her in some huge space in the dungeon, and pretty soon she'd be organising a game of ring-a-roses and there'd be 15 trolls, a vampire, a couple of spooks, a few passing goblins, the adventurers, a dragon, all skipping around. Lah, lah, lah... but then she'd step back, join the hands of the beings on either side of her and go off down a side passage with her marvellous charisma. As soon as she disappeared from view, the magic wore off. There's no way you could get out of that situation...

"I used to think that the best game put you up against a few goblins and things like that, but I found you needed a book about four inches thick which you had to thumb through hurriedly to find out what bloody thing you were fighting this time- "Oh god, yes, it's monster 721-B"

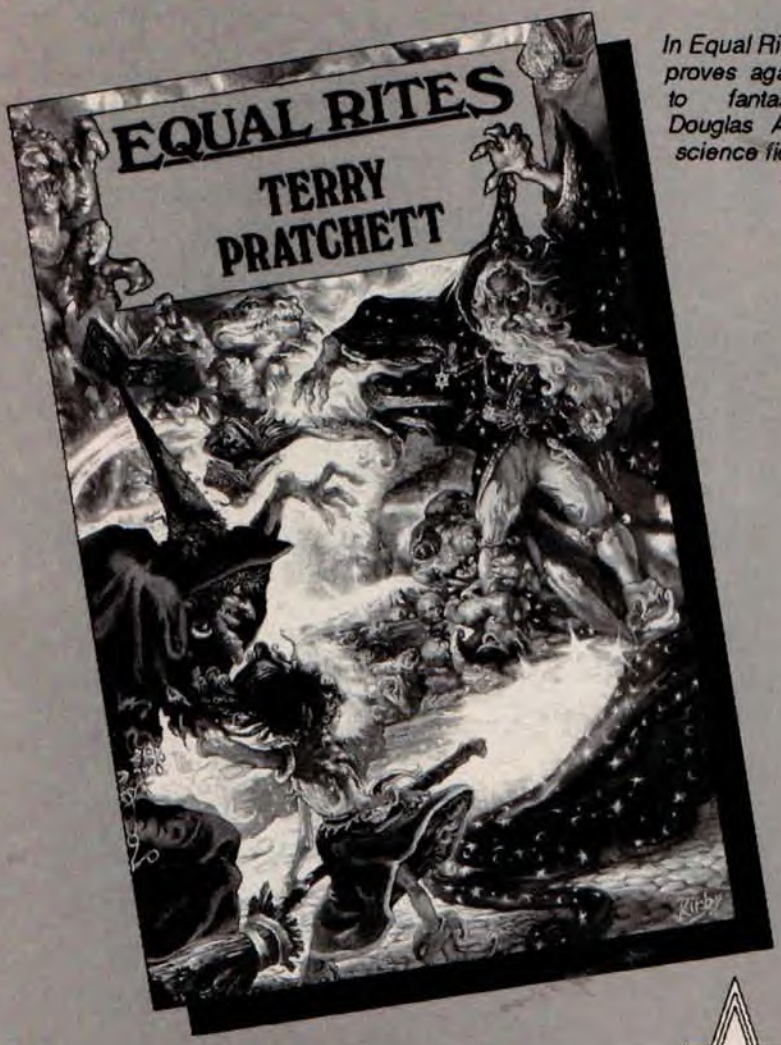
"The best adventure I ever took part in, eight of us went in and two of us came out wearing nothing but jockey shorts and running as fast as we could".

"I gave up gaming in the end because it stopped being a fun thing to do, and turned into the problem of spotty 12-year-olds arguing all the time and saying 'I've got a plus-3 sword, I've got plus-3 armour' and all the rest of it. It all came down to abstruse calculus. I ended up rolling the dice very quietly under the shadow of my hand and changing the odds a bit!

"I gained marvellous insight into human nature one day when I introduced the concept of D&D to six ladies who worked in the tele-ads department of a local newspaper for which I was working- They cottoned on to the idea fairly quickly, so I gave them a little scenario which I'd been round backwards and forwards and upside down. They got one central idea- torture everyone you meet and grab everything you can. It was a beautiful scenario. There were goodies, baddies, people on your side, monsters. They didn't care. They just marched in and killed everybody. It didn't matter to them if their victims were lying there, half-dead. An hour into the game and the air was smoking over the table- they were kicking doors down, no advancing carefully down passages- they ran, swords out! There was one monster which was nearly impossible to kill. They were supposed to find a secret device to help, but they just stood round its cage and kept sticking their swords in. Eventually its hit points came down from one billion trillion to something you could deal with, and they were quite prepared to stand there all day prodding it!

"The dice rolls were all in their favour and I as DM just gave up. If they couldn't understand what something was, they threw it away. Out went various clues, secret keys, parchments, but any recognisable treasure went into the sack. And out they went, with two trolls and one zombie they'd made into beasts of burden. It was the first time anyone had ever raped a dungeon. There was *nothing* left.

"I won't allow anyone to map out Discworld. A friend of mine has actually produced an A-Z of *Ankh-Morpork* because I've put in so many street names and I need to know how to get around. But I get lots of letters wanting maps so I thought 'sod'em!', the next one is going to be '*Mapworld*' the four-dimensional map of some amazing multi-dimensional world. A perfectly normal landscape except the contours are embossed into the scenery, as are the names of the mountains. The hero is raised by the *North Staples* (where they mine metal, of course), there are ridges and holes in the landscape



In Equal Rites Pratchett proves again that he is to fantasy what Douglas Adams is to science fiction- Jacket cover quote.

because that's where the book folds up, and at the edges of the known world there are these long white plains. All night long you can hear the thunder of 20-sided dice as they roll around. Everyone there is a hero or an adventurer, or you are allowed to be an innkeeper.

"I really did enjoy D&D as a Dungeon Master. There certainly are some fantasy game images in *Colour of Magic*. People who played with me knew they could have a lot of fun, provided they sussed out what the plot was and didn't try and get creative.

"*MORT* is in a class all by itself. I hope you'll read it when it comes out. I've just sent it to the publishers, but British Publishing resembles continental drift, so it'll be out in about 1993 (Actually November 12- WG). Mort is a 16-year-old, totally unemployable, good-natured, anxious to help young man. He goes to the Hiring Fair, and no-one hires him, until, just as the fair is going to close, at midnight, *Death* turns up looking for an apprentice.

"Death wants to ease off the load a bit- he's been Death all his life as it were, so he trains Mort for the job. Mort gradually learns to speak in hollow capitals while Death starts going to parties- Bridge parties- There's a big fight scene at the end because Mort has totally screwed up reality by refusing to kill off this Princess he's fallen in love with. He kills the assassin who's supposed to kill her. The whole of reality starts to unravel and Death has to bring it back again.

"This shows you how authors work. I started with one single image- of an hourglass and one single grain of sand falling down through the pinch in the hourglass- the last grain of sand- and hitting the pile of sand below and it all splashes up very slowly. I had to work the plot back from that single image.

"In Death's mansion is a room of infinite size, and in this room all you can hear is this roar, of all our lives pouring away. The fight takes place in this room, with hourglasses being smashed all over the place, and in an incredibly funny way people die all over the disc. The people watching the fight are making flying tackles to save the glasses, so there are people falling over cliffs which suddenly appear, and suddenly trees appear to catch them...

"And then will come *Sourcery*, which is still being written. I decided, Right. I've had enough of this trying to be a seriously funny writer, so I've gone back to just a whole string of gags and puns. I've put Rincewind back in again and I thought "I really need a couple of characters to set him off', so I've got Conina, daughter of Cohen the Barbarian- she's inherited her mother's superb looks, with beautiful blond hair, and from her father all the reflexes of a barbarian hero. When you actually want to be a hairdresser, this can be a problem. She's quite capable of putting a knife through a man's eye at 90 feet, but wonders why she can't hang on to a boyfriend. As a foil to her, I've got Nigel The Destroyer. In his heart he's a barbarian hero, but he's been well brought up to use a knife and fork and the rest of it. He's got asthma, he's very thin and his mother makes him wear his long wooly underwear under his barbarian outfit.

"I liked the idea of sending off across Discworld a defensive young girl who can fight off 50 men with nothing more than a cuticle knife and a steel comb, and a barbarian hero who can't fight anyone unless he's got his asthma inhaler with him (No offense to asthmatics- my daughter Rhianna's one, which gave me the idea). I'm having a lot of fun with that- I'm 25,000 words into it and pretty soon I'm going to have to start putting a plot in it. Usually I can resist putting a plot in at any point, but I've been introduced to the idea that there should be some sort of theme and resolution to the story. I'm quite happy right now. I've managed to get them across the sea to what is quite clearly an arabic sort of situation. Lots of Ali Baba and the 40 thieves type jokes.

"But I do have a full-time job... a more than full-time job, and I estimated recently that I was doing a rolling average of 283 words a night- right now I've taken a few days holiday from the CEGB and the reactors will have to blow up all by themselves while I do some stirling work and a few thousand words a day to bring the average up.

"You may find this is a rather strange way to work, but I suppose again it's the journalistic instinct. Ideas cluster round the struggling writer in the same way sharks come round the dying swimmer. you sit there at the keyboard pounding away the whole time. Going away to think up things never works.

"With Mort I was doing 487 words a night, but by the time I'd finished it I thought it was October and it was December!

"I strongly suspect that Sourcery will turn out to be the last Discworld book, though it's always possible that if people pay me enough money there will be more.

"I have lurching around on the backburner 70,000 words of a book which is provisionally known as: *A Great Big Bloody Science Fiction Novel So Heavy You Need A Truss To Lift It, And Not Written In Conjunction With Jerry Pournelle*. This was not only going to be very serious but full of scientific facts- One of the advantages of working for the CEGB is that they've got all sorts of boffins around the place and I can get things worked out for me (They all seem to be Hitchhiker fans by the way) Anyway, it's all going very well, really serious and everyone was going round with their chins sticking out and talking like Larry Niven heroes... until I actually needed a religious sect.

"Before I could stop myself I was typing *'The First Universal Church of the Cosmic Confidence Trick'* This is a nutty sect for all those people who've been very badly burned by other nutty sects. The venerated icon is the ceremonial gold brick which is made of brass, the holy colour is green, you're not baptised but wet behind the ear, and the motto is 'there's one born every minute'. This hit me in the middle of what I thought was going to be a serious science fiction work. Then, before I knew where I was, the intelligent computer turned out to be intelligent not because it was eighth generation, but because a repairman had reincarnated into it at the moment of switch-on. After that I gave up. I got 70,000 words into it before I thought a plot might actually be a good idea."

Plots or no, Terry, please don't change your style, as it's quite delicious, and you are one of the few authors whose books I actually (It's catching!) anticipate. In fact, you're the only author whose wizards I can stomach at the moment without coming out in a rash of literary indigestion.

"You must understand this film business. What it boils down to is that this firm called Bagel, Bagel, Bagel and Gerfilterfish Already of Utah rings you up and says "Will you do six months work for no pay?" At the end of which, they may actually decide that they're going to make a film".

"The only thing that travels faster than light is monarchy- if you have a monarchial system, you must always have a monarch. There must be no point where you do not have a monarch, so that means that when one monarch dies, the succession must pass to the successor immediately, wherever they happen to be. Therefore, monarchy travels faster than light. Obviously by sub-atomic particles called Kingons or Queenons... and the "anti-particles must be republicons.

After I got that idea, I bustled home and it has become a footnote in Mort- that's the advantage of the stuff I write... you can have any old idea which isn't related to the plot and you can shove it in as a footnote. This is known as the Douglas Adams Technique."

Adventurer Club

CLUB T-SHIRTS

Thanks to all our T-shirt competition entrants. The winner's entry will be re-drawn by Robin Parry and will be on sale next issue

£4.95

Congratulations to Mark Taylor from Bury St. Edmonds for his T-shirt design (left), which earns him £50 worth of goodies!

A SUBSCRIPTION TO ADVENTURER GOES TO THE FOLLOWING

Runners-up:-

DAVE HUDGELL, LONDON

JOHN C. BIGGS, BEDS.

OLIVER CAMERON-SWAN, LEOMINSTER

DENBY LIU, DONCASTER

N. BUTLER, BUCKS.

Darkness Over Eriador

BY NICK EDWARDS

FOR MERP/D&D

Introduction

This scenario is intended for experienced players with mid to high level characters. If you wish lower level characters to participate, the GM should reduce the power of the opposing NPCs. It is also important that the party do not own any horses as this would seriously distort the chase sequence later in the scenario. In my campaign, the action takes place 30 years before the events detailed in *The Hobbit*, but if this does not fit in with your play, it is only necessary that **Lorien** is still inhabited, and that The Necromancer (**Sauron**) is at large.

Players' Introduction

There is a saying in the **Shire** that all roads lead to **Bree**. Although **Bertram Butterbur** pleads destitution, Bree is indeed a busy place lying as it does across one of the major trade routes of the West. Even on a night such as tonight, with blizzards normally to be found lurking only around the peaks of the Misty Mountains howling around the town gates, **The Prancing Pony** is full. Richly attired merchants, sly faced robbers, heavily-armoured soldiers, dwarfs and hobbits rub shoulders in the smoky confines of the public bar. A bard standing on a table in the centre of the room can hardly make himself heard above the din of singing, laughing, bickering and haggling that fills the inn.

Saddle-weary from your latest bout of wanderlust, you are quite content to lounge quietly in a cosy corner beside the crackling fire and watch the other patrons. You sup welcome drinks as the ice dissolves slowly from your limbs. Idly taking in the raucous contents of the room, one of the party's eyes alights upon a young woman who has just entered through the main door. She is lightly clothed and snow coats her shoulders and long hair. As you watch, she makes desperate enquiries with some of the customers only to be ignored. As she approaches your table you can see that the lady is in a highly distressed condition and is close to tears.

GM's Notes

Before the characters can take action, the woman faints dead away before them, pitching forward onto their table. Smelling salts or a dash of water will bring her round immediately; otherwise she will awake within a few minutes anyway. The look of desperation returns to her face and she pleads with the characters to aid her. She breathlessly explains that she is on a journey to the Shire with her young son. Unfortunately she fell ill just as they reached Bree and has spent the last few days resting before continuing west. Tonight she left the boy at the inn while she fetched some medicinal pastes from the local herbalist. On her return her son had wandered into the snow. She followed the tracks to the gates where they coincided with footprints from a larger group of people, with evidence of a struggle. She is mortally afraid for her son's safety, but realises that she is in no fit state to brave the snowy wastes, however much her heart tells her to. She has little money but what there is she will give to the adventurers if they agree to find her son.

If the players have any heart at all, they have no choice but to help the woman, who gives her name as **Saashelhem**. She is clearly in no state to accompany the party and will remain in Bree until they return. If the characters wish to investigate the main gate, they will find the tracks as described but can't be followed until morning. Saashelhem will give them a short description of her son and retire reluctantly to bed.

GM's Background

To adventurers hardened to battle and danger, their task must seem to be a simple one; to retrieve a boy stolen by a group of persons unknown. If only they knew...

Unfortunately for the players, not everything is as it appears. The woman was indeed taking the child on a journey, but to a place far removed from the rustic splendour of the Shire. Saashelhem is, in reality, a powerful spellbinder and spy for the **Necromancer** in dread **Mirkwood**. She had spent the previous four weeks in **Forlindon**, hoping to find something of interest to her master. She stumbled on something quite by accident that was beyond her wildest hopes; the exact position of the elven kingdom of **Lorien** and the strengths of its defences. If passed back to **Dol Guldur** this would mean the inevitable defeat of the elves. Given the monumental importance of this discovery, Saashelhem was fortunate in having the perfect information carrier with her, the boy.

He is a slave who was stolen from a homestead six years ago, and found to have a phenomenal memory capacity. He was subsequently brainwashed and tortured into dumb submission and is now used on important missions to store valuable data.

The disappearance of the child has placed Saashelhem in a terrible predicament. She has exhausted her drug supply, hence her unhealthy state, and planned to replenish it in **Tharbad** before following the **Glanduin** over the **Misty Mountains** and so to **Mirkwood**. She is well aware that she will perish if she cannot get to Tharbad quickly but faces the wrath of the Necromancer if he discovers the loss of the boy. Consequently, she has been forced to take the dangerous step of enlisting the help of some adventurers to complete the second task. After her meeting with the characters, Saashelhem will leave secretly and immediately for Tharbad, intending to be back in Bree before the party return. The apparent chance kidnapping of the boy is the climax of a six-year search for **Cranock Del**. He is the father of the child, who has scoured Middle Earth in a quest for his long-lost son. Resting with his companions in the Prancing Pony, he

could hardly contain his joy when he saw the boy across the room. Waiting until Saashelhem had left, they snatched him and fled the town along the East-West road. Cranock is a little disturbed by his son's dazed state, but is a practical sort of man and is convinced his son will snap out of it.

The Chase

By first light, the blizzards of the previous night have lessened to light flurries. The tracks beside the main gate have been all but obliterated, but it is clear that the party's quarry headed east towards the **Trollshaws**. Cranock is in too much of a hurry to return to his home in **Rhudaur** to make any attempt to mask his escape. As the characters set off they have a 10 mile disadvantage, but are rested and will soon begin to gain. Although it is no longer snowing, the day is bitterly cold and the characters may encounter serious problems if they are not properly clothed. Due to the weather, the road is not busy but the one or two people who will pass the party report a small group of travellers bearing a boy. The characters may wonder why supposed bandits did not molest the passers-by. Random events to keep the players on their toes are obviously the province of the individual GM, but nothing too challenging should be used as yet.

As dusk falls and Cranock passes the **Midgewater Marshes**, he will spy the adventurers a few miles behind him. Taking action, he will leave **Malthus** and **Ni-Enya** hidden in bushes beside the road. They will judge the strength of the party as it passes and then follow at a safe distance of a mile. As the darkness increases it becomes difficult to remain on the correct route, and both groups are forced to halt. Cranock will pitch camp a couple of hundred yards from the road. If the adventurers are too strong to attack, Malthus has been instructed to light a fire. Otherwise, both pairs will approach the characters' camp at midnight. The first the players will know of it, is a flight of flaming arrows flying simultaneously from opposite sides of the clearing. If these missiles strike anything which is easily combustible (a cloak or tent for instance), it will be set alight, adding to the confusion. The kidnappers will attempt to keep the characters pinned down, within the range of the campfire light.

Silhouetted against the flames, the defenders will make excellent targets for the bows of the attackers. If any of the characters manage to escape from the clearing into the darkness, Cranock will withdraw and return to camp.

This is Cranock's plan, though it will obviously change according to the actions of the players. For example, if the players decide to trek overland avoiding the road, they will not be detected by Cranock, but will also take longer to gain ground. Similarly, they may scout out Cranock's camp before he can find theirs. In this case, the farmer will retreat rather than put the life of his son in danger. His central objective is to evade his pursuers and reach the **Last Bridge** where he can follow the **Hoarwell** to his homestead. He is only prepared to fight the characters if he has the upper hand in proceedings, such as the night attack.

At dawn, Cranock will break camp and continue onwards. However, he has not rested properly for the last two nights, and the characters will be less than a mile behind him at midday. Realising that he will be overtaken before he can reach the Last Bridge, Cranock will make for a ruined watchtower, which he knows is located at the foot of **Weathertop**. He intends to hole up here and rest, hoping that he can either defeat his hunters or escape. For their part, the characters will suddenly discover that their quarry have disappeared from the road. Searching the ground on either side of the road will reveal the trail of Cranock's company. If the party does not possess somebody with Tracking ability, this may take quite some time, giving Cranock ample time to reach the tower and organise the defences.

Once the characters do discover the direction of the trail, the tracks lead them through half a mile of light woodland and thorn bushes, which ends with a seemingly burnt-out husk of a watchtower.

The Battle

The tower itself is a square, three story building of a sandy coloured stone, and surrounded by a dry moat. The ditch is ten feet wide and eleven feet deep. Originally it was much deeper, but the floor is covered with fallen earth and rotted leaves. A simple wooden bridge spans the gap giving access to the sturdy door to the tower. This is constructed from five - inch thick oak, bound with iron straps. A bar on the inside holds it in place. Although outwardly the door appears to be sound, it is rotted and charred, and a good charge would split it.

The interior consists of three dirty and bare rooms connected by a stone spiral staircase. Rubbish heaped about the floors suggests that the tower was sacked at some time in the distant past. The top storey has arrow slits in each wall, and a hole in the ceiling leads to the battlements above

Cranock has chopped through most of the struts supporting the bridge, and if more than one character steps onto it at any one time, there is a good chance of it collapsing, depositing the unfortunates into the moat. The defenders will then take the opportunity of picking them off with bows. They are quite happy to fend off the attackers with arrows forever, if need be.

If the characters do manage to breach the door, the kidnappers will try and hold the first floor, using the spiral staircase to their best defensive advantage. Their shortswords are ideal for combat in these cramped and twisted confines. If Cranock feels that the characters are in danger of winning, he will grab the boy and escape to the battlements. There, he will make his final stand, putting himself between the attackers and his son. If injured, he will throw down his weapon and plead for them to spare his boy's life. This is rather unusual behaviour for a ruthless kidnapper, and should alert the players to the fact that possibly not everything is how it is meant to be. If he judges that he is safe, Cranock will gladly explain what he knows of the situation. Coupled with what the characters already have knowledge of, suspicions should be aroused enough for them not to return to Bree. However, before they have a chance to take any action the boy begins to scream, eyes wild and head flung back. An evil-smelling wind howls around the tower and the sky darkens with raging storm clouds. The wood to their left starts to glow, as the branches whip back and forth and the trees groan. Above the chaotic tumult of the approaching storm, the characters can clearly hear the drumbeat of hooves, accom-

panied by the blood-chilling cries of wolves. The ground quivers. As the figures stand transfixed upon the battlements, the trees burst asunder and a galloping horseman charges into view, surrounded by a group of gigantic, red-eyed wargs.

The rider is, of course, Saashelhem. On the first night, while she was in Tharbad, she detected that the boy had broken his mentalbindings, under the care of his father. Immediately she left, heading across the **South Downs** in the hope of coming upon the characters before they were made aware of the truth. As she rode, Saashelhem wove many powerful spells about her, gethering a pack of wolves to her aid, and transforming her stallion into a half-mad beast with the speed of her travel. When she eventually discovers the characters, it is vital that the GM stresses the atmosphere and terror that accompanies her arrival.

She is a dramatic figure and should be depicted as such. She will halt before the bridge and demand, in a voice laced with ice, that the boy be given her in return for their lives. She has no intention of doing this, but it should give the characters a little time to organise some form of defence plan.

If she is given no satisfactory answer, Saashelhem's first move will be to order three of her wolves forward. If the bridge is still intact, it will disintegrate under the combined weight of the wargs, depositing them unceremoniously into the ditch. Otherwise, they will leap the moat and rush the main door. The dark sorceress is content to allow her pets to complete their task, and will only intervene further if they are obviously losing. In this event, she will conjure illusions of flying demons and send them screaming into the affray. These take the form of gibbering, multiclawed, man/bats, who will harry the characters but are quite harmless (except to their sanity). In addition, she will hurl bolts of fire at anyone foolish enough to appear in the open.

While the characters are engrossed in fending off the deadly advances of the wargs, Saashelhem will attempt to regain mind control of the boy and lead him out of the tower. Only if this ploy is unsuccessful and three wolves are killed will she join combat herself, using her enchanted blade, 'Moonglow'. The wargs will fight to the death, but Saashelhem will retreat if badly wounded, throwing a dire curse of revenge over her shoulder as she gallops away.

This is the climax of the scenario, and the referee must handle it carefully. As it is, the characters are outnumbered by the spellbinder and her servants. In the spirit of Tolkien, bravery deserves to be rewarded. If an adventurer tries to save his/her companions by tackling Saashelhem single-handedly, they may be given some chance of success. Of course there are degrees - warg wrestling is taking things a little too far. The main object for GMs to keep in mind, is the tension and heroic style of the confrontation.

The Cast

Saashelhem - is the product of the rape of an elven maiden at the hands of a soldier of **Rohan**. As a result, she was cast out of the elven community in Forlindon at an early age. As she grew up, her hatred for her mother race grew, manifesting itself in dark magical powers. Rumours were widespread of an ominous force abroad in Mirkwood, and she fearlessly presented herself to the Necromancer at the gates of Dol Guldur. He immediately recognised the potential of the woman who resembled an elf, while harbouring a violent hate for the race. He has since, sent her on many spying and assassination missions throughout **Middle Earth**. Physically, she is tall and commanding. Her finely boned head is held high and framed with platinum-blonde hair. When the players first encountered her, she was wasted by drugs and wearing a plain, white robe. Riding into battle, she is clothed in black chainmail and helmet, and armed only with her longsword, 'Moonglow',

Saashelhem is addicted to an opium derivitive that heightens her magical and physical prowess for a short time between one and four hours, depending on the dosage) but it has powerful withdrawal effects if not taken

constantly. Her master is unaware of her habit, and would probably destroy her if he learnt of this dangerous weakness. Hence, it is vital that she recovers the boy before they are missed. Whilst under the influence of the drug, she has the strength of a large man and a certain resistance to pain. However, it is her spellcasting that increases in the main. She has the power to call forth illusions from her mind to effect the elements (as during the storm sequence).

Saashelhem herself is something of a degenerate. Slightly insane, she is able to switch from the helpless maiden in 'The Prancing Pony' to the satanic madness of the final scene. She is completely ruthless and corrupted, and will allow nothing to stop her mission. However, she is intelligent, and will not sacrifice herself needlessly if she can see an alternative path.

Her mount is a gigantic, black stallion with flaming eyes and iron-shod hooves.

The Wargs - Saashelhem gathered this small pack as she raced across the South Downs. She has mind control over them and can order an attack with a single hand gesture. If Saashelhem is sorely injured, this influence will cease, but the wargs will continue to attack the characters in line with their natural instincts.

Cranock Del - It takes a hard man to set up a successful farmstead in inhospitable Rhudaur. Del is such a man and he managed it. With the help of some labourers and his young family, he had carved out a reasonably prosperous living from the grudging soil, and the future looked reasonably bright. Then, six years ago, his life was shattered when the farm was raided by bandits operating under the Necromancer's orders. All the inhabitants were viciously slain but for his young son, carried away under the arm of the leader. Although he was badly injured, Cranock vowed to himself that he would scour Middle Earth to recover the boy. Leaving behind him the smoky and ransacked remains of his former existance, Del travelled alone into the lands around him, in the hope of finding news of his son's whereabouts.

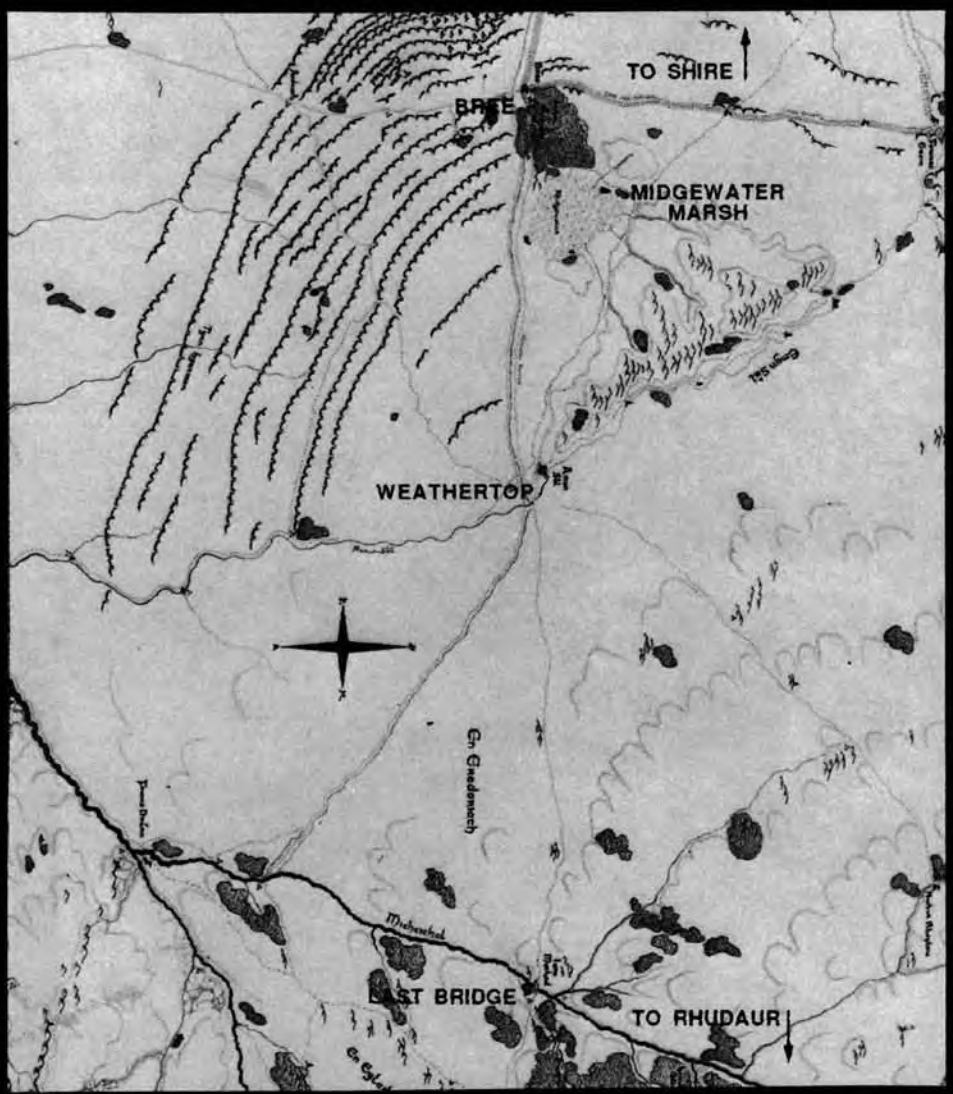
Since then, he has gathered around him a small group of companions. Of these, only **Vulwinos** is committed to the quest. The rest are content to have safety in numbers as they travel. In truth, Del's morals have slipped somewhat in despair, and more and more of his time is taken up with banditry. Never an evil person, he has grown disillusioned through constant disappointment.

He is well built and tall, his face rugged and weathered by hardship and worry. His clothes are simple and worn, but not overly dirty. By nature he is generally honest, and once pledged to a cause, he will usually go through with it. Now that he has regained his son, he will do anything not to lose him again, and the boy's safety has become paramount. He will trust the characters if they can give reasonable account of themselves, and from then on, fight enthusiastically beside them. Del wears leather armour and is armed with a shortsword and bow.

Vulwinos - Del's companion is a deserter from the Gondorian army. He originally joined, inspired by the romance of knightly combat, but these dreams were swiftly destroyed by the boredom and squalor of day to day existance. Casting aside his lance and shield, he roved the land in search of high adventure, meeting up with Cranock Del in Rohan. Discovering the man's plight, Vulwinos gladly agreed to help and threw himself into the quest with gusto. Over the years, he has become a close friend of Del and has been the main reason why he has not given up hope completely and turned to thieving. He isn't very fond of the other two, but realises they need the fighting ability. As mentioned above, Vulwinos aspires to chivalry and will fight with relish and stylish abandonment.

He is of medium build with dark hair, and wears a red cloak over his armour. He also carries a shortsword and bow.

Malthus - This slimy reptile met up with the others while on the run from the city guard in **Edhellond**. He used the cover of a small group of travellers to exit the city safely, and has stayed with them rather than



strike out on his own.

Malthus is a habitual thief; he just cannot help stealing when greed gets the better of him. The only thing that will dissuade him from dishonesty is the merest scent of danger. He depends on his lightfootedness and a developed selfishness to rescue himself from hazardous situations. He remains on good terms with Del by agreeing with everything he says, but there is a mutual antagonism between him and Vulwinos.

He is armed with a rather long dagger, plus a belt full of throwing knives, and dresses in filthy leather armour.

Ni-Enya - The Bard has only recently joined the company. She was originally impressed by the romance of a quest for a longlost son, and quickly became good friends with Vulwinos. They spend much of their time in deep conversations over the nature of art and such subjects. She finds Malthus distasteful and avoids his presence wherever possible.

Ni-Enya has been waiting for something exciting enough to be worthy of a song all her life, and will approach the confrontation with enthusiasm. The reality of mortal combat, however, is quite different and she will find it extremely difficult to come to terms with the violence. Although she wears no armour, she is armed as Cranock.

The Boy - Although the mind-hold with Saashelhem was broken when he was reunited with his father, the child is still weak and easily dominated by an evil will. If he and the characters survive the final scene, he will be very susceptible to the spells of Saashelhem (or, if she is dead, the Necromancer himself), and is in danger of being lured away from the group.

The only thing that can prevent this from happening is the love shown to him by his father (or one of the characters if they choose to befriend him). It is this bond that stands between the boy and the clutches of the dark lord (Gulp!).

The Campaign

Assuming that the adventurers (or at least some of them) survive the encounter with Saashelhem, they will have the chance to take a small breather; but only a short one. The Necromancer has already smelled their trail, and it is only a matter of time before he sends questing fingers into the outside world.

This scenario is intended as an introduction to a long-running campaign in which the characters are pitted against the might of the dark lord. This may appear to be an overly daunting prospect for the players, but it must be remembered that his great power is under some restriction, and he will be unable to exert his full attention on the puny mortals that oppose him. If Saashelhem was not killed, she will ride straight to Dol Guldur to report her failure, and plead for mercy. The time of her journey will be vital to the characters as the necromancer will be in a state of confusion and unable to act. What they choose to do now may well dictate their fate. The following possibilities should be taken into account by the GM.

1). Although the obvious course of action for frightened adventurers to take is to seek refuge in **Rivendell**, this is somewhat difficult. Humans are less than welcome amongst the fey folk and it will be decidedly hard to convince them (if they get the chance) that a young boy holds the key to their eminent destruction. It is more than likely that the characters will have arrows flying past their ears as soon as they get anywhere near the haven. The same response is guaranteed from any other elven community.

2). If Saashelhem survived the battle and the wrath of the necromancer, her hate for the characters will become all- consuming. Her scorn for them will turn to a burning lust for revenge. She will tirelessly pursue the PCs until her pride is restored. It should be borne in mind, that she has some influence with the elves, being a half-elf herself, and will see the possibility of employing yet another force against the poor, outnumbered mortals. It is even possible that she could reach Rivendell before they do, and arrange a suitable hostile welcoming party.

3). As yet, the characters will have little idea of why the boy is so important. Gradually, as he begins to recover from his mind-enslavement, facts and images will start to filter back into the child's brain. Although they will be generally incoherent, the players may be able to piece together enough ideas to guess the truth. Of course they will probably wish they didn't know.

4). The Necromancer will quickly ascertain that Malthus is the weakest member of the group, mentally and morally. He will exploit this flaw and slowly effect his mind. As the party travel on, Malthus will begin to grow more irritable and secretive. Gradually, the necromancer will infect his mind with thoughts of power and wealth that await him at Dol Guldur if he can bring the child there. This is a factor that the GM can use to his/her whim, but the Dark One will be patient before making his move.

These are only a few possible ingredients to the campaign. Each referee will have different ideas on how to execute them.

NPC Statistics

SAASHELHEM
MERP: LVL 16, HITS 180, ARM CH, DB/PB 85(+15), Melee OB 85(+15)
Magic Sword adds +15 to DB/OB Extra +10 to OB under drug influence.
D&D: LVL 9/9, FTR/MU, HP 60, LE, AC5
+2 Magic Sword +1 to attack under drug influence Spells according to GM's discretion

THE WARGS
MERP: LVL 4, HITS 100, DB/OB 55, Melee OB 55
D&D: AC7, HD2+2, Att 1-8

CRANOCK DEL
MERP: LVL 8, HITS 79, ARM rl, DB/OB 65, Melee OB 70, Missile OB 60
D&D: LVL 4, FTR, HP23, NG, AC7

VULWINOS
MERP: LVL 8, Hits 90, ARM rl, DB/OB 80, Melee OB 95, Missile OB 80
D&D: LVL 4, FTR, HP 27, CG, AC7

MALTHUS
MERP: LVL 7, HITS 55, ARM sl, DB/PB 50, Melee OB 55, Missile OB 60
Ambush 60 Sneak 70 Pickpocket 65
D&D: LVL 3, TH, HP 11, CN, AC7
Backstab +2 Move silently 35% Pickpocket 30%

NI-ENYA
MERP: LVL 4, HITS 40, ARM None, DB/OB 30, Melee OB 20, Missile OB 30
Spells according to the Gm's Discretion
D&D: LVL 2, FTR, HP 9, CG, AC9

THE FORGOTTEN MASTER OF TERROR

WILLIAM HOPE HODGSON RE-VISITED

by A.J. Bradbury

If you're into "Call of Cthulhu" in particular, or even if you just like reading horror stories in general, it's almost a cast iron certainty that you'll know the name and work of HPL - Howard Phillips Lovecraft, inventor of the Cthulhu Mythos. Or was he?

As any honest writer will tell you, it is quite impossible to write anything that is totally, unquestionably one hundred per cent original. Of course I don't mean that authors go around copying each other whenever they think that they can get away with it. On the contrary, it is more a case of admiring something so much in someone else's work that you want to take the same material and see if you can work it into something equally worthwhile - if not better. And this was undeniably the case with William Hope Hodgson and H.P.Lovecraft.

According to Dave Lock, in his article "Horrific Routes in Role Gaming" (ADVENTURER No. 3, Aug/Sept. 1986):

"William Hope Hodgson, in his 'Carnacki the Ghost-Finder' stories, predates Lovecraft by some twenty-five years, and it is most inconceivable that the Cthulhu Mythos may have had its roots in them..."

With the greatest of respect to Mr. Lock, not only are his dates wrong, but that last phrase must surely have been one of the understatements of the year!

The first of the Cthulhu stories -"The Call of Cthulhu" - was published in 1926, just eight years after Hodgson's premature death in battle in the last months of the Great War, and only sixteen years after the first Carnacki stories appeared in 1910. Far more importantly, however, there is a similarity between Hodgson's stories of the creatures of the Cthulhu Mythos that goes far beyond anything that could be attributed to mere coincidence.

In his introduction to the first (and only) volume in the "Masters of Terror" series published by Corgi Books, Peter Tremayne observes that: "Lovecraft [was] greatly influenced by Hodgson...", and so he was. But it is also true that he certainly used that influence to good effect!

It must be remembered that at the time we are talking about - between 1900 and 1910 - Sherlock Holmes was still a comparative newcomer. Admittedly, his first adventure had been set out in "Mrs Beeton's Annua"' in 1888, but it was only when he began to make regular appearances in "The Strand Magazine" (from 1982 onwards) that Holmes really caught the public imagination and was launched upon his unparalleled rise to fame.

So, when William Hope Hodgson began his career as a writer, in 1903, the age of the 'Rivals of Sherlock Holmes' was in full swing. But not everyone was content to merely imitate the exploits of the great man. Some writers, like E.R. Hornung, invented anti-heroes such as Raffles, the gentleman cracksman. Other authors looked for new fields in which their detectives might operate - the diamond fields of South Africa, for instance or, in the case of Algernon Blackwood's creation - John Silence - the world of the supernormal.

Hodgson himself had ventured into the realm of the horror story at the start of his writing career with "The Goddess of Death", published in "The Royal Magazine" in 1904. This had been followed mainly by tales of terror at sea, and in particular in the area of the South Atlantic known as the Sargasso Sea (thus giving rise to what some people refer to as Hodgson's 'Sargasso Sea Mythos'). "A Tropical Horror", for example., appeared in "The Grand Magazine " in 1905, "From the Tideless Sea" (the first tale of the Sargasso Sea) was printed in the American Journal "The Monthly Story Magazine" in 1906. And in 1907 another American publication - "The Blue Book Magazine" - used Hodgson's first attempt to combine horror and detection, "The Terror of the Water-Tank".

But it was in 1908 that two vitally important events laid the foundations for the Carnacki stories.

Firstly, a book of stories featuring 'John Silence - Physician Extraordinary', written by Algernon Blackwood, was published by Eveleigh Nash (who also published the first edition of the collected Carnacki stories). The book contained just five stories, all of them far longer than a normal short story, but also far shorter than a novel (which may explain why they are seldom reprinted).

John Silence, a genuine MD of independent means, had chosen to specialize in the study of events ranging from the paranormal to the supernatural. In those first five stories, Silence found himself having to deal with a haunted house (in "A Psychical Invasion"), Devil Worshippers (in "Secret Worship"), a French village where all of the inhabitants turned into cats (in "Ancient Sorceries"), a fire elemental from the time of the Pharaohs on an English farm (in "The Nemesis of Fire"), and a werewolf (in "Camp of the Dog").

The plots of the John Silence stories were fascinating, the story telling was excellent, but it must be admitted that Dr Silence himself - the epitomy of the level headed man of science - came across as being bland to the point of dullness. William Hodgson may well be forgiven for having read the Silence stories and thinking "I could do better than that!"

But there was one other factor that played a part in the creation of Thomas Carnacki, and that was the appearance - also in 1908 - of what many critics regard as Hodgson's greatest novel: " The House on the Borderland". To explain the plot of this novel in a few sentences would be impossible, and I'm not about to try it. Suffice it to say that the time span of the action is from now to the end of the Universe, and the area within which the action takes place is the Universe itself - and one crumbling old house in Ireland. The presence of evil is symbolised by a seemingly endless herd of pigs dominated by 'The Hog' - an image which re-appears in the Carnacki story of that name.

And so it was that Carnacki finally made his debut - in a series of just six stories written for "The Idler" magazine (edited by Jerome K. Jerome) between 1910 and 1912.

Carnacki contains elements of Sherlock Holmes, and elements of John Silence. he deals with the psychical monsters of the outer circle which are capable of intruding into the physical life of our own planet. His greatest weapon, apart from his 'electric pentacle', was sheer courage - something Hodgson himself certainly wasn't short of.

But when it comes right down to it, why should anyone be interested in a set of stories (a total of nine, in all) written nearly seventy years ago? I'm afraid the only answer I can give is my own subjective view that they are damn good stories. Fortunately, though the book is currently out of print, it is still possible to find copies of "Carnacki the Ghost-Finder" in secondhand bookshops. And for those who can't find a copy for the moment, ADVENTURER presents a tenth and previously undocumented episode, the case of the **Black Veil**;

But you'll have to wait until next issue for a taste of this, and for #13 for the second part!

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THE HOUSE IS A NOTEABLE EXAMPLE OF GEORGIAN ARCHITECHTURE AND DESIGN, AND IS EXCELLENTLY PRESERVED FROM THE RAVAGES OF TIME BY THE LOVING CARE OF THE PRESENT LORD CIELHENGE AND HIS WIFE.
VISITORS SHOULD ESPECIALLY TAKE CARE NOT TO MISS THE DELIGHTFUL ORNAMENTAL SCULPTURE IN THE EXQUISITE LANDSCAPED GARDENS.
WHIPLASH
Siege
WRITTEN BY PAUL HAYES
ILLUSTRATED BY STEWART (STAZ) JOHNSON.
THOSE LUCKY ENOUGH TO BE INVITED INSIDE BY HIS LORDSHIP WILL MARVEL AT THE FINE ADAMS' INTERIOR.
'WE HAVE BEEN TRAPPED IN HERE FOR TWO DAYS...!
STAZ. 87.

'WHATEVER THOSE THINGS ARE OUT THERE, THEY'RE SMART ENOUGH TO CUT THE TELEPHONE AND ELECTRICITY OFF, AND THEY'VE GOT US WELL BOXED IN.'
DENNY HASN'T SLEPT FOR THE ENTIRE PERIOD. HE JUST KEEPS STARING BACK AT THOSE THINGS. HE HASN'T EATEN EITHER. I THINK IT'S THOSE POWDERS HE TAKES.'
'WHATEVER IT IS, HE'S NOT OFFERED US ANY.'
'WE NEED TO GET OUT TO GET CIEL HENGE TO A HOSPITAL. HE'S GETTING WORSE. HE CAN'T KEEP ANYTHING DOWN AND CAN ONLY MAKE THIS HORRIBLE WHEEZING NOISE LIKE THERE'S SOMETHING TRAPPED IN HIS WINDPIPE. I THINK HE'S GOING TO DIE!'
'DENNY DOESN'T SEEM TOO BOTHERED ABOUT THAT EITHER.'
WHAT TIME IS IT?
HALF PAST TWO, AND YOUR TURN TO GO ON WATCH.
WHAT THE HELL DO YOU THINK YOU'RE PLAYING AT?! DON'T YOU REALISE THIS HOUSE IS PROBABLY CRAWLING WITH THOSE THINGS OUT THERE?
'GET OFF ME! JUST GET OFF ME!
I'M HUNGRY, I'M TIRED AND I'M FRIGHTENED. BUT DO YOU KNOW WHAT THE WORST THING IS? DO YOU? DO YOU KNOW WHAT THE WORST THING IS!? I'M SLEEPING IN DIRTY UNDERWEAR!! THAT'S IT... OH GOD ...? SOB
HARRY, TAKE CASSANDRA UP STAIRS AND GET A CHANGE OF CLOTHES.
WHAT?
JUST TAKE HER. IF WHAT I'VE FOUND IN THIS BOOK HAPPENS TO BE TRUE, YOU WON'T HAVE ANYTHING TO FEAR FROM OUR FRIENDS OUT THERE. AT LEAST, NOT FOR THE TIME BEING.
WHAT ARE YOU TALKING ABOUT?

SSSH.
I'VE HAD ENOUGH OF THIS, WHO ARE THESE THINGS AND WHAT ARE THEY AFTER?
JUST THE FAMILY COMING TO COLLECT IT'S OWN. I'M SURE YOU'LL NEED NO INTRODUCTION TO OUR HOST.
MEET LORD ARTHUR CIELHENGE.
WE HAVE BEEN TRAPPED IN HERE FOR TWO DAYS...
TO BE CONTINUED.

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M94	Demigod Sorcerer	75p
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M96	Vampire Bat	50p

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BP2	Firedaughter
BP3	The Reaver
BP4	Beasthelm
BP5	Mad Rollo
BP6	Skegling
BP7	Arflane(archer)
BP8	Aurok Stormkin
BP9	Skai Wolfbane
BP10	Alaric Cleaver
BP11	Two-Cuts
BP12	Hax the Ragged

DWARVES 50p ea

DW1	Adventurer
DW2	Axeman
DW3	with Hammer
DW4	Spearman
DW5	Hero
DW6	Black Dwarf
DW7	Scout
DW8	Lord
DW9	Shieldmaiden
DW10	Crossbowman
DW11	Arquebusier
DW12	Mercenary
DW13	Guard with Pike

ORCS

Great Orcs 75p

OR1	with Scimitar
OR2	Guard Spearman
OR3	Berserker
OR4	Chieftain

Trackers & scouts 45p

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OR6	Armoured
OR7	with Spear
OR8	Scout

Cave Orcs 45p

OR9	Small Orc
OR10	Archer
OR11	Guard
OR12	with Scimitar

Warriors 45p

OR13	Attacking
OR14	with Scimitar
OR15	with Bow
OR16	with Whip

Soldier Orcs 55p

OR17	with Shortsword
OR18	Spearman
OR19	Officer
OR20	with Axe

Horde Orcs 45p

OR21	with Javelin
OR22	with Long Spear
OR23	with Scimitar
OR24	Archer

Wolf Riders £1.00

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OR26	with Scimitar
OR27	Chieftain
OR28	Archer

Black Orcs 55p

OR29	Advancing
OR30	Hvy Spearman
OR31	Armoured
OR32	Captain

Slave Orcs 45p

OR33	with Scimitar
OR34	with Spear
OR35	Archer
OR36	Warslave

Clansman Orcs 45p

OR37	Clansman
OR38	with Club
OR39	Bodyguard
OR40	Clan Shaman

DUNGEON ADVENTURERS

50p unless stated

Dwarves

DA1	Thief
DA1a	Fighter
DA2	in Plate-mail
DA3	Lord
DA4	Cleric
DA5	Shieldbearer
DA6	Crossbowman
DA7	King
DA8	Adventurer
DA9	Adventuress
DA10	Trader

Elves

DA11	Magic-User
DA12	in Plate-mail
DA13	Elf Lord
DA14	Half Elf
DA15	Adventurer
DA16	Adventuress
DA18	High Elf
DA19	Female High Elf

Halflings 30p each

DA21	Thief
DA22	Warrior
DA23	Slinger
DA24	Archer
DA25	Gnome 30p
DA26	Gnome Thief 30p
DA27	Adventurer
DA28	Adventuress

Humans

DA31	Cleric
DA32	Anti-Cleric
DA33	Magic-User
DA34	Druid
DA35	Monk
DA35a	Monk Kicking
DA36	Assasin
DA37	Ninja
DA38	Thief
DA39	Bard
DA40	Ranger
DA41	Fighter
DA42	Paladin
DA43	Anti-Paladin
DA44	Asgardian
DA45	Samurai
DA46	Half Goblin
DA47	Illusionist
DA48	Warrior Priest
DA51	Adventuress
DA52	Female Thief
DA53	Female Magic User
DA54	Shieldmaiden
DA55	Sword Mistress
DA56	Female Scout
DA57	Witch
DA80	Urchin 30p
DA81	Barbarian Adventurer
DA82	as above in Chainmail
DA83	5 Weapons
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AK7	Fire Eater
AK8	Carpet Seller
AK9	Mystic
AK10	Black Panther
AK11	Begger
AK12	Dancing Girl + Tamborine
AK13	Dancing Girl + Sitar
AK14	Dancing Girl
AK15	Dancing Girl
AK16	Sultan on Rug 60p
AK17	Sultan Standing
AK18	Urn
AK19	Slave + Fan
AK20	Sultans Advisor

Female Town Guards

AK21	with dagger
AK22	with Sword & Shield
AK23	with Spear
AK24	with Mace
AK25	with Sword

Guardsmen

AK26	Captain
AK27	Scimitar & Shd.
AK28	Long Sowrd
AK29	Scimitar
AK30	Halberd

Mercenaries

AK31	Captain
AK32	Scimitar
AK33	Scimitar & Shd.
AK34	Halberd
AK35	Armoured + Scimitar

Characters

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